Shutter Island

by

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15th October 2004

updated 2

EXT BOSTON HARBOR

A large vessel cuts the icy water of the harbor. Heavy seas make the vessel roll a little. The ship is a diesel ferry of 1930's vintage. In the distance we see the ferry's destination which is a craggy granite island. Caps title...

'Boston Harbor, September 1954'.

INT FERRY LAVATORY.

Behind a closed cubicle door someone is throwing up.

INT CUBICLE

Hunched over the lavatory we see TEDDY DANIELS, who has just thrown up and is wiping his mouth. As he stands up we see that there is something steely about him, and his hard, trim body and neatly pressed clothing suggest a military man. His hair is cut short. He has a pistol holster strapped to his chest.

INT FERRY LAVATORY.

Teddy emerges from the cubicle and turns on the hot tap to wash his hands. He splashes his face and dries it with a paper towel. There is a small bathroom mirror eaten away by salt-corrosion and clouded by steam from the hot tap. Teddy wipes away a small area of condensation and straightens his tie.

As he touches his tie we see an uncertain reflection of a woman (DOLORES) in the clouded mirror...

Teddy wipes away condensation, pursuing the reflection but at his touch, the image disappears.

Without expression he ties his tie tight, *too tight*, not allowing a glimmer of a reaction to what he imagined he saw in the mirror.

Before leaving he checks his pistol and returns it to his holster.

EXT FERRY DECK.

Teddy steps out onto the deck. As he does we see the craggy outline of Shutter Island ahead. A 19th century lighthouse breaks the skyline.

Throughout this scene the glowering island looms larger and larger as the ferry approaches the dock.

Teddy pats his pockets for cigarettes and finds none. A moment later CHUCK AULE appears from the other side of a gantry and offers his pack. Chuck has the appearance of an academic, with fashionable early fifties clothes. He also has a noticeable recent scar on his face. As he offers the cigarettes...

CHUCK
You feeling better Boss?

Teddy takes a cigarette.

TEDDY
Finding my sea legs.

Teddy produces a Zippo lighter with military insignia and he has to shield the flame against the wind.

CHUCK
That damn wind sure is picking up.

Teddy doesn't care for small talk. He heads for the rail of the foredeck and Chuck follows.

CHUCK (cont'd)
I just heard on the ship radio that the storm's going to hit tomorrow.

TEDDY
Is that what they say.

CHUCK
Sure as hell hope we don't get stuck out here.

A pause. Chuck seems to be trying to find a way in to Teddy.

CHUCK (cont'd)
Boss...my briefing on this assignment was a little...brief. What do you know about this place?

TEDDY
A mental hospital, about all I was told. For the criminally insane. They specialize in radical approaches.

CHUCK
And the prisoner escaped late last night, right?

TEDDY
Between ten and ten thirty.

CHUCK
You think she could've swum for it?

TEDDY
There's a vortex around this island. If she'd tried to swim the current's would have brought her body straight back and washed it up on the North shore.

Chuck looks impressed by Teddy's knowledge. He examines Teddy as he peers into the distance at the island.

CHUCK
The US Marshall service is a small world. I heard it was you who brought in that child killer Breck.

Teddy doesn't answer.

CHUCK (cont'd)
Fifty guys chasing him all go to Cleveland. You went to Maine.

TEDDY
I got lucky. He got unlucky.

CHUCK
Shot him five times.

TEDDY
Would have shot him five more. What's your story, Chuck?

The island is getting close now and we can see high razor-wire fences on top of the sheer granite cliffs. Both men are transfixed by it as they continue to talk.

CHUCK
I just transferred here from Oregon. Did four years in the Seattle office.

TEDDY
You a street fighter?

CHUCK
No Sir.

TEDDY
So how d'you get the cut on your face?

Chuck hesitates, surprised Teddy has even noticed.

CHUCK
My superior in Seattle called my wife a dirty Jap. It got physical.

TEDDY
That's a pretty bad career move.

CHUCK
Sometimes love makes you forget. I'd guess you'd do the same thing if someone said something about your wife.

A pause.

TEDDY
My wife died two years ago.

CHUCK
Jesus Sir. I'm sorry.

A pause. Teddy reads Chuck's embarrassment.

TEDDY
It's OK Chuck. Sometimes love makes me forget too.

EXT SHUTTER ISLAND DOCK.

Various prison guards stand around on the dock-side. A thin faced prison guard in uniform, MCPHERSON, awaits the arrival of Chuck then Teddy from the ferry. Chuck brandishes his ID.

MCPHERSON
I'm not sure I've ever seen a US Marshal's badge before.

Teddy arrives and shows his ID too.

TEDDY
And now you've seen two. A big day.

McPherson face sours. He studies the ID's for a while then hands them back.

MCPHERSON
OK, let's establish a few ground rules.

EXT SHUTTER ISLAND PERIMETER.

McPherson leads Teddy and Chuck up an incline of wild sea grass towards a ten foot high wall, topped with razor wire. As they walk, McPherson reads them the rules as if it were a mantra.

MCPHERSON
While you are guests at Shutter Island hospital you gentlemen will be accorded all the courtesies we have to offer, all the help we can give. But during your stay, however short that may be, you will obey protocol. Is that understood?

McPherson uses a heavy key to open a small iron studded gate in the wall which they have to duck through. As they walk through...

TEDDY
Depends on the protocol.

EXT SECOND HOLDING AREA.

Mcpherson jumps into the driving seat of an open top jeep. Teddy and Chuck jump aboard and they drive fast across rough ground to a high barbed wire fence. The institution buildings are now visible.

MCPHERSON
In this institution we have the most damaged patients in America. The ones no one else can manage.

TEDDY (CYNICAL)
Makes you kind of proud I bet.

McPherson hasn't taken to Teddy at all and goes back on to automatic.

MCPHERSON
Ward A is the building to the right. That's male. Females are in ward B to the left. The building straight ahead is ward C.

CHUCK
Who's in ward C?

MCPHERSON
Couple of man-eaters, two Jesus Christs, three were-wolves. All the celebrities.

CHUCK
Maybe we can get some autographs.

MCPHERSON
Admittance to ward C is forbidden without the written consent and physical presence of Dr Cawley. Understood?

CHUCK
Who's Doctor Cawley?

Mcpherson smiles to himself as he pulls up sharply in front of a large locked gate. They all climb out and McPherson sets about unlocking the elaborate locks on an iron door...

MCPHERSON
Cawley's a legend. He's written books. Top of his class at Johns Hopkins and Harvard. First paper at twenty. They all use pieces of his brain. FBI, Scotland Yard, CIA.

TEDDY
What use do the CIA have for someone like Cawley?

McPherson slides open the last lock.

MCPHERSON
Some questions you don't ask.

TEDDY
Is that the protocol?

McPherson peers at Teddy.

MCPHERSON
No. That's just good advice.

Teddy and Chuck are about to walk through the open door but McPherson stops them. There are two guards on the door who also block the way.

MCPHERSON (cont'd)
OK boys, now I'm going to have to take your guns.

CHUCK
You're gonna *what?*

MCPHERSON
I take your weapons or you turn around.

TEDDY
Federal marshals are required by Government order to carry firearms at all times.

MCPHERSON
Executive order three nine one of the Federal code of penitentiaries and institutions for the criminally insane states that there is one exception to that order. You're standing in front of it. Your guns.

A pause. Teddy decides and begins to unstrap his gun.

TEDDY
We'd like our exceptions noted for the record.

Mcpherson takes the gun.

MCPHERSON
Noted.

Chuck goes to take out his gun and fumbles with the holster snap. Teddy seems troubled a little by his awkwardness. Mcpherson hands both guns to one of the guards. For the first time, he smiles.

MCPHERSON (cont'd)
Welcome to Shutter Island gentlemen.

EXT PERIMETER FENCE, INSIDE THE WIRE.

They enter a beautifully manicured garden, complete with clipped lawns, herb gardens and flower beds.

The contrast with the wild terrain and scrubland outside the fence should be huge.

The gardens are tended by prisoners in orange uniforms who are working on the gardens with studious care. Three men are clipping the edge of the lawns, all chained to a central iron stake driven into the center of the lawn. Other prisoners hobble with duck like steps, their ankles chained. All of them work with their heads down, concentrating on their work.

There are no guards in sight.

Chuck and even Teddy are taken by surprise by the tranquil, neatly kept interior. McPherson enjoys their reaction.

MCPHERSON
When Doctor Cawley first came here this was all grass and scrub.

TEDDY
So Cawley runs the show, right?

MCPHERSON
No Sir.

Mcpherson gestures up at a figure standing on the roof of the Commander's headquarters, training a pair of binoculars down on Teddy, Chuck and McPherson.

MCPHERSON (cont'd)
That's the Warden. *He* runs the show. Doctor Cawley is just the senior clinician.

As they stare up at the Warden, he slowly lowers his binoculars, turns and disappears into a darkened upper room. Teddy watches him go but Chuck is staring all around.

CHUCK
Mr McPherson, Call me a traditionalist if you will but wouldn't we all be safer if there were some guards around here.

They have reached a secure electronic door.

MCPHERSON
These guys in the outer perimeter don't need guards (he calls to them)...Hey boys!

Three of the gardeners look up at once and smile. For the first time we see their faces...

TEDDY
They have guards in their heads.

We see that all three patients have large V shaped lobotomy scars on their foreheads. McPherson speaks into the doorway intercom.

MCPHERSON
Josiah. Three sane men coming through.

CHUCK (SOFTLY)
That's a matter of opinion.

Teddy glances back at one of the gardeners, who waves shyly then drags his finger across his throat, as if to warn him.

EXT CORRIDOR

McPherson shows Teddy and Chuck down a dark corridor. There is an office at the end of the corridor and the door is already open.

This is the first open door that they have come across and we should feel we are in the inner sanctum.

Flickering fire light is visible through the open door. McPherson stops at the threshold and urges them forward.

MCPHERSON
It's OK. Doctor Cawley's expecting you. Go ahead.

Mcpherson turns and leaves quickly. As he does we hear a voice from inside the room.

CAWLEY (OOV)
Come in gentlemen.

INT CAWLEY'S OFFICE

DOCTOR CAWLEY is a gaunt, almost wasted figure with a sallow complexion. As Teddy and Chuck enter, Cawley gets up and shakes their hands. Teddy is surprised by the firmness of the handshake.

Cawley's office is filled with Japanese antiques and silk prints. On the wall there is a ceremonial Samurai sword.

Above Cawley's desk there is a huge oil painting of a heavily built man with penetrating eyes which dominates the room.

CAWLEY
Marshal Daniels and Marshal Aule. Glad you could come so quickly.

Cawley begins to pull out certain files.

CAWLEY (cont'd)
I hope you're in no hurry to get home. They say there's a storm coming.

TEDDY
They got something right. Do you have any aspirin?

Teddy rubs his temples and Cawley notices.

CAWLEY
You have a pressure headache?

TEDDY
I'm a human barometer.

Cawley picks up the phone. As he talks on the phone he pulls out two maps of the island which he hands to Teddy.

CAWLEY(INTO PHONE)
Could we have some plain aspirin in here right away.

Chuck studies the map and whistles, impressed.

CHUCK
Three independent perimeters.

TEDDY
I've seen some tight-ass prisons in my life Doctor Cawley but this beats them all.

Cawley looks at Teddy sharply. Their confrontation begins by degrees.

CAWLEY
Perhaps we could get something clear from the start marshal. This isn't a prison. This is a hospital.

TEDDY (IRONIC, STUDYING THE MAP)
Forgive me. Chains and bars and guys with guns. Confused me. My mistake.

Cawley is not a man accustomed to being challenged. He gets to his feet slowly.

CAWLEY
Prisons punish people. Hospitals cure them. And if that fails we at least provide them with a measure of calm in their lives.

TEDDY
So why does their sense of calm matter in relation to their victims?

CAWLEY
You're an eye for an eye man, marshal?

TEDDY
It's got a ring to it don't you think? Or perhaps you think it's kinder to cut up their brains. Turn them into gardeners.

CAWLEY
On Shutter Island patients are only lobotomized as a last resort.

TEDDY
Seems a damned complicated way to get someone to cut your lawn.

There is a tense stand-off which Chuck gently interrupts.

CHUCK
Guys? Perhaps we could get down to business?

Teddy and Cawley back off and Teddy hands over the map to Chuck.

CAWLEY
So what have you been told?

TEDDY
A female prisoner is missing. A Rachel Solando.

CAWLEY
A patient. Rachel is a patient.

TEDDY (IRRITATED)
I apologize. I understand she escaped in the last twenty four hours.

CAWLEY
From a cell that was triple locked from the outside. With a window that was barred. Four steel reinforced walls. Floor and ceiling made of concrete.

CHUCK
So the escape was impossible.

CAWLEY
But it happened.

TEDDY
You've searched the island already?

CAWLEY
Naturally.

Cawley produces a photograph of a beautiful young woman.

CAWLEY (cont'd)
We're still searching.

Teddy studies the photo and Chuck peers over his shoulder.

CHUCK
Wow Mama.

Teddy stares with deepening intensity at the photograph. His silence unnerves Chuck, and Cawley feels obliged to break the spell the photograph seems to be casting.

CAWLEY (TO TEDDY)
Are you reacting to her apparent beauty or her apparent madness?

A pause. Teddy fights to come to himself.

TEDDY
Neither. She reminds me of someone.

Cawley looks at Teddy with analytical curiosity. Teddy is wrong-footed and rubs his temples, working hard to return to business.

TEDDY (cont'd)
So what did she do?

CAWLEY
She escaped, Marshal.

TEDDY
I mean to be here.

CAWLEY
Our patients leave their history at the dock in Boston.

CHUCK
For our own safety we need to know her criminal history.

CAWLEY
She is an unarmed female.

TEDDY
If she's so harmless why did you call for us.

CAWLEY
Because those are the rules.

TEDDY
According to those same rules you have to provide us with all the information that we deem relevant.

A pause. Cawley isn't going to let his anger show. He smiles.

CAWLEY
She murdered her children. Three children. Strangled them. Then sat them around the dinner table and cooked them dinner.

Teddy tosses the photograph down on the desk in disgust. Cawley appears to be rankled. He gestures at the large portrait painting in oils hanging above his desk.

CAWLEY (cont'd)
That was painted by one of my patients. It's a self portrait. He crushed eight people to death with his bare hands. Those same hands produced that extraordinary work of art.

TEDDY
Your point?

CAWLEY
My point is that maybe there is good within bad Marshal.

They glare at each other. The door opens and a heavily built black orderly (TREY) arrives with two white pills on a steel dish, along with a glass of water. Cawley gestures at Teddy and Teddy takes the two pills and swallows them. Cawley studies him as he takes the pills.

CAWLEY (softly) (cont'd)
Repeat as necessary.

Cawley gathers up the photo and maps.

CAWLEY (cont'd)
Trey, perhaps you would accompany us to Ward B. (To Teddy) Trey will help ensure our safety when we enter the ward.

TEDDY
Keep us safe from all those unarmed females.

Trey allows himself half a smile as he offers them the door.

TREY
Hell hath no fury, Marshal.

INT LONG STRIP LIT CORRIDOR, WARD B.

Cawley leads the way, walking at a fast pace. Chuck and Teddy follow. They arrive at an electronic door which Trey opens by punching in a number code.

As he does, Teddy glimpses a US Marines military tattoo on Trey's forearm.

INT RACHELS' CELL

The barred door is dragged open and Cawley shows Chuck and Teddy inside. Trey stands guard outside. Teddy flicks into professional mode and begins to examine the cell. He stands on the bed to try the bars on the window. He then pulls the wardrobe away from the wall and peers into the shadows.

CAWLEY
I doubt she's playing hide and seek marshal.

Teddy pauses a moment, staring into the shadows.

TEDDY
What kind of job did Rachel do?

CAWLEY
In reality she was a housewife. But in her head, who knows?...

As Cawley continues, Teddy eases himself into the gap behind the wardrobe and shines a small flashlight which he takes from his pocket.

CAWLEY (cont'd)
Rachel is quite brilliant in her games. Her delusions... particularly the one that allows her to believe her children are still alive...are conceived on a very delicate but intricate architecture. To sustain the structure she employed an elaborate narrative thread to her life that is completely fictitious.

Teddy doesn't seem to be listening but asks matter-of-factly...

TEDDY
You still speaking English Doc?

CAWLEY
You're one of those men who wear their ignorance as a badge of honor.

TEDDY
How many pairs of slippers are they allowed?

CAWLEY
Just one.

Teddy reaches under the bed and produces a pair of slippers.

CHUCK
So she escaped barefoot.

CAWLEY
So it would seem.

Teddy continues to search.

CHUCK
So...Doc you're saying she was schizo, right? Two people in one head.

Cawley smiles to himself...

CAWLEY
Not quite. Paranoia is about truth. The idea of paranoid delusion is to obfuscate. If you believe, gentlemen, that you are the sole holder of the truth, then everyone else must be lying. And if everyone is lying, their truth must be a lie.

Teddy turns to Cawley and dusts his hands as if to dismiss the whole, elevated conversation.

TEDDY
Who else would have access to this cell?

CAWLEY
Meaning what?

TEDDY
A woman disappeared from a locked room. She escapes onto a tiny island and no one can find her? I have to at least consider that she had help.

Teddy glances at Trey.

CAWLEY
Trey, why don't you leave us alone for a moment.

Trey glares at Teddy then departs. Cawley drags the cell door closed.

CAWLEY (CONT'D) (cont'd)
Maybe we should establish some rules of behaviour...

TEDDY
Maybe you should tell me how come no one told us about the message Rachel left behind.

CAWLEY
What message?

Teddy gestures behind the wardrobe. Cawley and Chuck peer in and see a coded message scratched into the plaster on the wall.

CAWLEY (cont'd)
What the hell is that?

TEDDY
It's a code.

Teddy studies Cawley's face to check for deceit.

TEDDY (cont'd)
You missed that, huh?

CAWLEY (WITH APPARENT WONDER)
We missed that.

Chuck peers at the words written on the wall and reads them aloud.

CHUCK
'The law of four. I am forty seven. 18-1-4-9-5?' What the hell does that mean?

Teddy turns and opens the cell door.

TEDDY (TO CHUCK)
Come on Chuck let's go play hide and seek.

Teddy goes to leave. Cawley appears to be a little overwhelmed and glances back at the scratched message.

CAWLEY
Aren't you going to make a note of what it says?

TEDDY
I already did.

INT LONG DARK CORRIDOR BETWEEN CELLS.

Teddy and Chuck walk fast down the corridor.

CHUCK
So Miss Solando gets out of her locked cell and goes down these steps....

They both walk down a small flight of stairs.

CHUCK (cont'd)
Door straight ahead is locked.
Door to the left is locked.

Teddy sees another door marked 'Hydro treatment'. He tries it and finds it locked.

TEDDY
OK let's say she has one of these.

He reaches into his pocket and pulls out a length of wire which he straightens and pushes into the lock.

Soon he has the door opened. Chuck watches with growing admiration.

CHUCK
You think *she* could've done that?

TEDDY
If she was ex-Marines.

Teddy and Chuck walk through the door. There is a small treatment area and a shower cubicle with all kinds of rubber hoses and tubes attached to dripping taps. As Chuck tries the barred window and finds it solidly locked, Teddy picks up one of the hoses.

CHUCK
What the hell?

TEDDY
Hydro treatment. They stick a tube up your ass to blow out all the craziness.

Teddy turns on one of the shower heads...stares at it for a moment...

Suddenly....

FLASHBACK. INT SHOWER IN A MODEST SUBURBAN HOME.

We see water pouring from a shower head. Teddy is taking a shower. The door to the shower opens and DOLORES enters, wearing a seductive smile. She bears a resemblance to the photo of Rachel.

The flashback is sudden and is over in three seconds, like a bullet of memory.

INT HYDRO ROOM.

Chuck is yelling and leaping out of the way of a jet of water from the shower which Teddy has dropped into a foot batch.

CHUCK
Jesus Boss!

Teddy reacts with puzzlement. He switches off the shower and takes a few breaths. Finally...

CHUCK (cont'd)
You OK Boss?

Teddy turns to Chuck, rubbing his temples.

TEDDY
Migraines sure pick their moments.

Chuck looks around at all the hydro equipment.

CHUCK
This place is messing up my head too. Maybe we should get some air.

EXT SHUTTER ISLAND.

Teddy and Chuck drive their open top jeep along a windswept road. They are both wearing hospital issue water-proofs. The perimeter fence of the hospital is visible, with the lighthouse in the background. A light drizzle falls and a dozen orderlies in bright orange waterproof capes are walking in line across the moorland, searching.

Teddy and Chuck pull up to watch their progress. As they talk Mcpherson breaks off from the other searchers and approaches across the wasteland. In the distance we see the lighthouse which dominates the horizon.

Teddy gets out of the jeep and examines the vegetation.

TEDDY
If I was barefoot I'd stay out of the thorns and poison oak. Maybe follow the beach.

CHUCK
This is after you've climbed over the wall with electric security wire and walked two miles across open country barefoot.

TEDDY
For now let's just behave like this all makes sense.

CHUCK
You mean act dumb.

TEDDY
For all I know you are dumb.

CHUCK
People start out thinking I'm dumb then discover I have hidden depths.

TEDDY
You hide them damn well.

They both smile to themselves. A pause. Chuck buries himself in his coat against the wind..

CHUCK
Sir, you think we've got trouble here?

Teddy gestures at the search party which is making its desultory way across the wasteland.

TEDDY
Is there anything about this that doesn't look like an inside job?

A pause.

CHUCK
Someone dies on this island...where do they go?

TEDDY
In the ground, same as the rest of us.

CHUCK
You see a cemetery?

TEDDY
Your point?

CHUCK
Maybe the cemetery is where we'll find Rachel.

Mcpherson has arrived. He drops the hood of his bright orange waterproof slicker and comes close. He has binoculars around his neck.

MCPHERSON
I thought you were supposed to be helping us look.

Teddy gets out of the jeep and takes Mcpherson binoculars. He turns them on the distant lighthouse.

TEDDY
Lighthouse is out of commission, right?

MCPHERSON
Since 1897.

TEDDY
But you've got people up there.

McPherson is sheltering against the wind, lighting a cigar. He takes some time to react, perhaps thinking of a response.

MCPHERSON
We use it for septic processing.

We see from Teddy's binocular point of view that the lighthouse is guarded by armed men.

Teddy doesn't pass comment but speaks to Mcpherson matter of factly....

TEDDY
Mr Mcpherson we'd like to speak to everybody who was working in Ward B last night. All together. All in the same place.

MCPHERSON
For what reason?

Teddy doesn't answer. Instead he lowers the binoculars and offers them to McPherson.

MCPHERSON (cont'd)
Let's say 4PM in the staff canteen.

Instead of taking the binoculars McPherson gestures at the horizon.

MCPHERSON (cont'd)
If you take a look due East marshal you'll see one big fat angry storm heading our way. You sure you wouldn't prefer to go home to your wife and kids before it's too late?

Teddy doesn't react though Chuck studies him. Finally McPherson takes the binoculars and Teddy gets back in the jeep, fires the engine and U turns with a skid of mud.

EXT STAFF MALE CHANGING ROOM.

Teddy is taking off his waterproofs, rubbing his painful neck. Chuck emerges from the bathroom.

CHUCK
Look at this. Stainless steel mirrors. I guess they'd use glass to slice each other open.

Chuck studies himself in the uncertain reflection.

CHUCK (cont'd)
Make anyone look crazy.

Teddy seems mildly troubled by the mirrors and only glances in their direction. He checks his watch.

TEDDY
It's almost four.

Teddy is about to set off but Chuck hesitates.

CHUCK
Sir, can I ask you a question?

TEDDY
If it's about baseball.

Chuck hesitates before plunging in.

CHUCK
How come a Marshal with your reputation took a two cent assignment like this? A guy with your record can pick and choose.

TEDDY
I guess I'm throwing myself into my work.

CHUCK
Because of what happened to your wife?

Teddy shrugs acknowledgement.

CHUCK (cont'd)
Sir...may I ask how she died?

A pause.

CHUCK (cont'd)
'Shut up, Chuck', right?

By degrees Teddy is warming to Chuck.

TEDDY
She died in a house fire.

Chuck nods and looks suitably grave.

CHUCK
And the photograph of Rachel Solando...reminded you of your wife.

Teddy smiles.

TEDDY
You don't miss much.

CHUCK
That sounded almost like a compliment.

A pause. Finally Teddy turns and peers at himself in the stainless steel mirror.

TEDDY
Maybe it's just that I'm like a wounded soldier.

CHUCK
Soldier?

TEDDY
I met soldiers in the war who'd lost their legs or arms.
(MORE)

TEDDY (cont'd)
But they could still feel them. Still hurt like they were real. Sometimes it's like that with my wife.

Teddy looks as if he's privately re-assuring himself.

TEDDY (cont'd)
I guess that's what it is.

Chuck looks a little embarrassed.

CHUCK
It's hard I bet.

A pause. Teddy finally smiles at Chuck.

TEDDY
And by the way that *was* a compliment. Close as I ever get anyway.

INT STAFF CANTEEN.

Trey and a dozen other orderlies are all laughing, fooling around, some of them removing their orange water proofs. They've dragged chairs into a semi-circle, and there are two doctors (DOCTOR ONE, DOCTOR TWO, one male, one female) seated at the back. Some of them are eating sandwiches and drinking coffee. The mood is light. Mcpherson is on the front row.

Teddy and Chuck enter and wait for the hubbub to die down.

After the brief moment of intimacy and confessional with Chuck, Teddy is back to his hard, brusque self.

TEDDY
OK thank you for giving up your time like this. And considering a patient just escaped you're all taking it real well.

Silence. The group reacts with muted hostility to the comment. The female doctor swallows some doughnut.

DOCTOR 1
Marshal, forgive our *bonhommie,* but when you're dealing with violent psychopaths a smile is better than body armor. It becomes kind of a habit. Sorry.

Teddy takes this on board and wanders in front of the group.

TEDDY
Rachel Solando has disappeared and we have no evidence that would allow us to think she escaped without help. Mr Mcpherson would you agree?

A pause.

MCPHERSON
I'd say that's a reasonable assessment at this time.

TEDDY
So did anything unusual occur on the night Rachel escaped?

The male doctor interrupts.

DOCTOR 2
Define unusual.

TEDDY
Excuse me?

DOCTOR 2
This is a mental institution marshal. For the criminally insane. 'Usual' isn't a big part of our day.

A murmur of laughter. Teddy turns to Trey.

TEDDY
Tell us what happened last night.

TREY
Rachel had just been visiting with her friend Brigitte. When she came back she said she was feeling jumpy.

DOCTOR 2
Because it was raining.

TEDDY
Last night?

DOCTOR 2
In her head. In the therapy group last night she said she could hear rain coming.

ORDERLY
She was damn right about that.

Laughter.

TREY.
So after she'd visited with Brigitte, Doctor Sheehan came down to give her some medication.

Teddy locates Doctor 2.

TEDDY
Are you Doctor Sheehan?

DOCTOR 2 (QUICKLY)
No.

TREY.
Then after he left, Mr Ganton did the lock down and went to the can.

GANTON
I was gone maybe three minutes. When I came back she was gone.

TEDDY
So where is Doctor Sheehan?

A pause. Shifty looks between the orderlies.

TREY.
In New York.

TEDDY
New York?

Another pause. Trey half mumbles.

TREY
He took the ferry last night.

There is a long silence.

TEDDY
Mr Mcpherson. What time did Doctor Sheehan leave the island?

Silence.

TEDDY (cont'd)
Was it before or after Rachel escaped?

INT CORRIDOR IN WARD B.

Double doors burst open. Teddy, Chuck and Mcpherson are walking down a long corridor in the staff area. Teddy is forcing the pace. Mcpherson is sorting keys.

TEDDY
So this Doctor Sheehan was allowed to leave the island *after* Rachel was reported missing and *after* Cawley called total lock down.

MCPHERSON
We ascertained his whereabouts through the night and had no reason to keep him.

TEDDY
Jesus.

MCPHERSON
He's a doctor. He had a vacation scheduled for some time.

Mcpherson has stopped at the door marked 'telephone room' and unlocks it.

INT TELEPHONE ROOM.

They enter to find a 1930's style ship-to-shore radio set and a line of more modern 1950's telephones. Beside the telephones there is a large black ledger. Mcpherson goes straight to it and quickly finds an entry in the ledger.

MCPHERSON
Doctors have to leave a number where they can be reached.

On the ledger we see Doctor Sheehan's name and an address on Long Island with a phone number. Teddy grabs a phone. He hears white noise. He grabs another and then another. Each phone is dead. Teddy puts the last phone down. Chuck spots another phone hanging on the wall across the room and goes to it. He picks it up.

CHUCK
Nothing.

MCPHERSON
I guess it must be the storm.

CHUCK
The storm's coming in from the East. How can that cut phones to the West?

MCPHERSON
How the hell should I know?

TEDDY
What about that ham radio?

MCPHERSON
Radio's out too.

Teddy crosses over to the radio and begins to examine it. He flicks a switch and adjusts a few knobs. McPherson watches him anxiously.

MCPHERSON (cont'd)
What's the hurry? You can talk to Sheehan after the storm's blown over.

Teddy has removed a small panel at the front of the radio with his finger nail. He peers into the workings of the radio.

TEDDY
Mr McPherson, US marshals are obliged to report in to the station office every twenty four hours. Otherwise they assume we're in trouble.

Perhaps this is new news to Mcpherson. Teddy assesses his reaction. He gets up from the radio.

TEDDY (cont'd)
They might even send back up.

McPherson looks privately troubled. Teddy and Chuck turn to leave. As they reach the door...

MCPHERSON
In this weather, marshal, I doubt there'll be back up for some time.

EXT SHUTTER ISLAND COMPOUND.

Teddy and Chuck walk through neatly tended gardens. There are staff quarters to the left and a large dark-brick Victorian mansion straight ahead. They are heading for the mansion.

CHUCK
He was lying about the phones. I just know it.

TEDDY
And that radio had valves removed. If Sheehan did take her out we were brought here to help them cross *t's* and dot *i's*.

They walk on.

TEDDY (cont'd)
I'd hate to be used as a cover story, wouldn't you Chuck?

CHUCK
Damn straight. So where now Boss?

Teddy gestures at the large mansion ahead.

TEDDY
We go shake up Cawley a little.

A moment before Chuck double takes.

CHUCK
How do you know that's Cawley house?

For a moment Teddy doesn't have an answer. Chuck is puzzled. Finally...

TEDDY
Because he's the boss and it's the biggest.

Chuck isn't quite convinced but Teddy has already approached the door.

INT CAWLEY'S HOUSE.

The large drawing room is in half darkness and Cawley is sitting close to a radio which crackles. He is wearing a Japanese *kimono*. Outside the wind howls. A coal fire burns in the grate. Cawley listens expressionless as we hear radio news coverage of the House of Un-American Activities hearings playing on the radio. The angry voice of the inquisitor speaks through static...(We should use the actual recording).

VOICE
'...are you now or have you ever been a member of the Communist party...'

Cawley's features flicker in the firelight as a muffled answer is swallowed in static. We hear the voice of the inquisitor again...

VOICE (cont'd)
'...not the question, not the question, not the question. Are you now or have you ever been...

There is a knock at the door. Cawley snaps out of his reverie.

CAWLEY
Come in.

Teddy and Chuck enter. Cawley gets up to turn off the radio.

CAWLEY (cont'd)
Have you had a productive day?

TEDDY
I need to see Doctor Sheehan's personnel file right away.

Cawley is taken aback but recovers quickly. He offers Teddy a cigarette from an onyx cigarette box. Teddy takes one.

CAWLEY
I'm afraid all files are confidential.

Cawley pours coal onto the fire and wipes soot from his hands. Chuck is about to speak but Teddy stops him. The silence is the interrogator. Finally.

CAWLEY (cont'd)
Why Sheehan?

TEDDY
Let's imagine for a moment that a certain doctor develops an infatuation with a beautiful patient. Let's say he decides to get her off the island.

CAWLEY
Don't be absurd.

TEDDY
You've heard of love?

CAWLEY
Doctor Sheehan is a friend of mine

Teddy half smiles, as if Cawley is proving his point. Cawley reacts and then feigns amusement.

CAWLEY (cont'd)
So you're suggesting that Doctor Sheehan *eloped* with Rachel and that I'm covering up for him?

TEDDY
You and everyone else on this island.

A pause. Cawley studies Teddy with analytical detachment.

CAWLEY
So this whole thing is a huge conspiracy. My God you're just like Rachel. You are the sole holder of the truth so everyone else must be lying. Marshal you're beginning to interest me.

Chuck decides to jump to Teddy's defence.

CHUCK
Doctor Cawley it is also my estimation that everyone we've met today has been lying to us.

Cawley turns to Chuck with contempt, as if he expected this from Teddy but not from Chuck. Finally...

CAWLEY
I can't allow you to access staff files.

TEDDY
Then this investigation is over.

A pause. Cawley looks stunned.

TEDDY (cont'd)
We'll return to Boston on the first ferry. We'll file our reports and turn this over to the 'Hoover boys'.

Cawley seems thrown. Finally...

CAWLEY
As you wish. But with this storm so close I doubt there'll be a ferry for quite a while.

Teddy and Cawley lock eyes before Teddy turns to leave. Chuck follows. As they reach the door...

CAWLEY (cont'd)
Oh by the way marshal...how's your head?

EXT SHUTTER ISLAND STAFF COMPOUND.

Teddy and Chuck are walking back through the grounds in a strong wind. Teddy stops and shelters his lighter to light a cigarette.

CHUCK
You're bluffing.

TEDDY
About what?

CHUCK
Quitting.

TEDDY
You think so?

CHUCK
Yes or no?

TEDDY
What does it matter? Like you said this a two cent assignment.

A pause. Chuck looks troubled.

CHUCK
Boss...I never quit a case before.

Teddy stops and assesses Chuck. Another step is taken in their friendship. Teddy decides to confide in Chuck.

TEDDY
If I'm right there's the two of us against this whole institution. Best case scenario?
(MORE)

TEDDY (cont'd)
The threat worked and Cawley's sitting up in his office re-thinking his whole strategy.

CHUCK
So you *are* bluffing.

Teddy is about to answer then stops. He peers at Chuck for a few moments then speaks softly.

TEDDY
You ever get the feeling you're being watched?

Chuck is puzzled. Teddy gestures at the rooftop behind them and silhouetted against the moonlit sky they see the Warden peering down at them through binoculars.

INT STAFF DOMRMITORY BED ROOM.

The small staff bedroom has two bunk beds and a barred window. Chuck is sitting on the lower bunk. Teddy enters with bedding which he dumps on the floor.

TEDDY
Not much. It's better than the military though.

Chuck looks around and speaks softly.

CHUCK
Sir, I have a problem with the Sheehan theory.

Teddy has finished making the bed and dusts his hands.

CHUCK (cont'd)
If they want us to believe Rachel escaped why not just show us a rusted window lock? Why make it look so impossible?

A pause. Teddy peers out through the barred window at the moonlight.

CHUCK (cont'd)
It's almost like they want to keep us interested.

TEDDY
My assessment? Nothing about this case makes sense.

A pause as the wind howls outside. Chuck joins Teddy to peer out across the island at the lighthouse in the distance.

CHUCK
Maybe they brought us out here because they get lonely. Need some new people to talk to.

Teddy doesn't respond.

CHUCK (cont'd)
Starting to get nervous here Boss.

At that moment the door to the room opens and Trey puts his head in.

TREY
Either of you guys play poker?

INT ORDERLY'S MESS ROOM.

Chuck and Teddy are playing poker for cigarettes with Trey, Ganton and the other orderlies. The radio is playing a weather forecast which mentions the imminence of a tropical storm on the Eastern seaboard. No one pays it any attention but the odd word of dire warning breaks through the hubbub.

Chuck has already won a pile of cigarettes and the other players are looking tense as a hand is reaching a climax. Chuck lays down his winning hand and the other orderlies groan in disgust.

TREY.
You got yourself some of them X-ray eyes marshal?

CHUCK
Just lucky I guess.

TREY.
A guy that lucky got some voodoo working.

CHUCK
Maybe you shouldn't tug your ear lobe every time you got a full house.

Chuck sweeps up his pile of cigarettes.

CHUCK (cont'd)
And you Mr Ganton shouldn't look at everybody else's chips just before you bluff.

TREY (LAUGHING)
Man that's worse than voodoo! That's science!

CHUCK
The only useful thing my Daddy ever did for me was teach me how to win at poker. Everybody's got their own little habits. They call them 'tells'. All you have to do is watch.

TREY.
OK, so what about the marshal. How's he give himself away?

Teddy begins to deal. There is an awkward silence.

CHUCK
I guess that's classified information.

At that moment we hear the opening bars of 'I've got my love to keep me warm' by Sinatra on the radio. Trey leaps to his feet and goes to the radio.

TREY
Hey this my song!

Trey turns up the volume high. The sudden burst of music makes Teddy look up sharply. His expression burns as we hear the words Sinatra is singing...*'The wind is blowing, the snow is snowing, but I will weather the storm....*Teddy tries to return to dealing but the music nags at him. Trey is fooling around with Ganton, getting him to dance.

TREY. (TO GANTON)
Come on Mr Ganton, dance.

Chuck is laughing until he sees Teddy's reaction. Teddy is fighting to keep on dealing.

We cut close to Teddy's face. Suddenly....

FLASHBACK. INT SUNNY BEACH HOUSE, FLORIDA.

The Sinatra song continues as we see Teddy in full military uniform dancing to the music with DOLORES in his arms. Dolores is also dressed in military uniform.

The room is strewn with beach gear, through the billowing net curtains the sun gleams on a blue ocean.

This is the first bright sunlight we have seen and the contrast with the brooding weather of Shutter island is immense. This could be another universe.

Teddy and Dolores are so deeply in love that it hurts as they dance in each others arms. Teddy sings along to the song... *'What do I care, how much it may storm...I've got my love to keep me warm'*. Dolores giggles, holding wine in her mouth with her hand. They kiss.

DOLORES
You ever been happier than this?

TEDDY
My Daddy said don't talk about the weather when the sun's shining.

DOLORES
You mean don't tempt fate.

TEDDY
Something like that.

DOLORES
Ok honey. (she whispers) But I'm happy, happy, happy.

Teddy smiles.

TEDDY (WHISPERING)
Me too.

INT MESS ROOM CARD GAME.

Chuck is peering at Teddy, who has dealt too many cards and is dealing on automatic.

CHUCK
Boss?

Teddy's stops dealing then suddenly leaps to his feet and switches off the radio. Everyone turns.

Silence. Finally...

TEDDY
It's my head. Migraine.

Teddy leaves the room.

INT DORMITORY.

Teddy is in half darkness taking off his tie near to a barred window. We hear the wind howling outside. After removing the tie, Teddy studies it, his face a barred gate against his emotions.

Chuck enters. Teddy looks up at him, distracted, deep in thought.

CHUCK
I guess you prefer Bing Crosby, huh.

Finally Teddy smiles and Chuck offers him half his cigarettes.

TEDDY
Your 'tells' really work.

CHUCK
Got me through College. They help me in my work sometimes too.

Chuck climbs into his bunk and lights a cigarette.

CHUCK (cont'd)
That's how come I knew you were bluffing when you told Cawley you were going to quit.

Teddy doesn't respond.

CHUCK (cont'd)
The other time you lied to me was when I asked you why you took this assignment on Shutter Island.

From the bottom bunk we see the flash of Teddy's cigarette lighter and we move slowly to leave Chuck and join Teddy, lying awake and smoking in the bottom bunk.

CHUCK (cont'd)
You said this was just another case..

Silence.

CHUCK (CONT'D) (cont'd)
But you know everything there is to know about this place. Like you've studied it for years...

Silence. Chuck is exasperated. Teddy lets smoke trail from his mouth. As Chuck talks, we see in the half light that THERE ARE TEARS IN TEDDY'S EYES.

CHUCK (cont'd)
There's something else going on here Boss that you ain't sharing with me. But that's Ok. I guess the great Teddy Daniels doesn't need my help. Good night. Sir.

We are now tight on Teddy's face. Teddy wipes the tears from his eyes roughly with his arm. He lies wide awake in silence.

Suddenly....

FLASHBACK EXT BEACH HOUSE ON FIRE. CHAOS.

Flames, yells, sirens. Fire trucks are parked all across the street as the beach house by the shore is consumed by flames.

Teddy drives towards the house and sees that it's on fire. He reacts and immediately steps on the gas.

A fireman waves Teddy's car down but Teddy crashes through the barriers onto the lawn. He leaps from the car and attempts to get inside the house. It takes four firemen to restrain him but his military training makes him formidable. He breaks free and is only beaten back by the flames when a front support of the house almost falls on him. He yells into the inferno...

TEDDY
No!!!!

He breathes hard then runs around the back of the house.

EXT BACK YARD OF THE BURNING HOUSE.

Teddy manages to find a gap in the flames and ducks inside.

INT BURNING HOUSE.

Teddy is making his way through a corridor filled with choking smoke. He uses the backs of his hands to feel his way. He hears hissing and sees steam and hot water coming from beneath the bathroom door.

INT SHOWER/BATHROOM

All the taps in the bathroom are running and the bath is overflowing, keeping the flames at bay. Teddy enters and finds to his horror, the naked body of Dolores. Her face is badly beaten. He falls to his knees and checks for signs of life.

He realizes she is dead and flames begin to lick a hole in the bathroom door. He looks again at her swollen face and sees the marks of strangulation around her neck.

His face burns with fury in the flickering light of the flames.

He strokes Dolores's hair from her face and hisses over the roar of the fire.

TEDDY
Who did this to you baby? Who did this to you!!

INT STAFF DORM.

Teddy wakes from his dream with a start. He looks all around and registers where he is. Wind howls outside.

Is this darkness real or part of a dream?

Suddenly...in the darkness he hears a voice speaking Japanese. Teddy tenses up and reacts with trepidation at first...then realizes the voice is coming from the bunk above...

CHUCK
Ai shiteru. Anato wo ai shiteru....

Teddy looks over the bunk and sees that Chuck is talking in his sleep in Japanese. For a moment Teddy looks concerned but when the mumbled words become clearer Teddy remembers, relaxes and smiles.

TEDDY (SOFTLY)
I love you too Chuck.

Teddy lays back on the bed, grabs his note pad and begins to flick through the pages.

We see Rachel's code sketched out on the page. Teddy begins to work.

INT STAFF CANTEEN.

The orderlies are eating breakfast at long tables. The place is steel grey and functional. Teddy is sitting at a table a few empty chairs away from a bunch of chatting orderlies. Chuck joins him with a tray of pancakes and begins to eat. There is brief tension. Finally Teddy smiles, unusually relaxed.

TEDDY
I never slept with anyone who talked so much in their sleep.

CHUCK
You're kidding me.

Teddy shrugs.

CHUCK (cont'd)
Jesus I never talked in my sleep before in my whole life.

TEDDY
Maybe this place is getting to you. (Smiles) You kept saying 'I love you'. In Japanese. Your wife is a very lucky woman.

CHUCK
You speak Japanese?

TEDDY
Some.

CHUCK
The vets I knew in Seattle fought in the Pacific but they didn't speak a word.

A pause.

TEDDY
I was obliged to learn.

At that moment Cawley walks along the line of tables and takes a seat beside Teddy.

CAWLEY
Did you sleep well gentlemen?

TEDDY
No. All night long my friend here kept saying *ai shiteru*. You speak Japanese Doctor Cawley?

CAWLEY
A little.

TEDDY
Thought so.

CAWLEY
You said last night you were leaving.

TEDDY
That's right we did.

CAWLEY
Well I'm afraid there won't be a ferry today. Maybe not tomorrow either. The storm has been upgraded to a hurricane. They're calling it Edna.

TEDDY
I *like* that name.

CAWLEY
You don't seem concerned marshal.

TEDDY
Thing's have changed.

Teddy smiles, still chewing, and pushes the note pad over to Cawley. Cawley studies it.

TEDDY (cont'd)
I cracked Rachel's code.

Cawley studies the workings on the note pad, a little alarmed.

CAWLEY
Where did you learn to do this?

TEDDY
It revolves around the number thirteen. Was thirteen a significant number for her?

CAWLEY
Thirteen is significant to most schizophrenics.

TEDDY
Once you've got thirteen the code follows routine number to letter assignation.

Cawley looks up at Teddy and reads aloud from the notebook.

CAWLEY
'Who *is* sixty seven?'

TEDDY
Have any idea what that might mean?

CAWLEY
Whatever it refers to isn't anything I am familiar with.

Cawley fidgets a little and Teddy glances at Chuck. Is this a 'tell'? Teddy takes the notebook back.

TEDDY
If I'm right this code is a template for cracking other codes. There'll be more of these.

Teddy seems to be enjoying Cawley's apparent bafflement.

TEDDY (cont'd)
I need to speak to all the patients who were in group therapy with Rachel the night she disappeared.

CAWLEY
For what reason?

TEDDY
Sometimes crazy people are so crazy they tell the truth.

Teddy picks up his tray ready to leave.

CAWLEY
You still think Rachel escaped with Doctor Sheehan?

Teddy stops.

TEDDY
Maybe. Or maybe Rachel isn't trying to escape. I got a crazy idea she's trying to tell us something.

Teddy begins to walk away with his tray. Chuck is left as baffled as Cawley.

INT WARD B. STAFF AREA CORRIDOR.

Teddy leads Chuck at pace. Teddy is more invigorated than we have seen him, fully engaged.

TEDDY
Chuck, did you get the impression Cawley knew what sixty seven means?

CHUCK
Cawley's hard to read. If it was poker I'd fold.

TEDDY
I think he knows codes. I'd guess he was Special Ops in the war.

Chuck chances his arm.

CHUCK
Takes one to know one, right?

A pause. Once again Teddy decides he can confide in Chuck.

TEDDY
I was Special Ops for three years. Did some code breaking in Europe. Advance covert operations in Japan.

CHUCK
So if he's CIA what does that make this place?

Teddy doesn't answer. Chuck is sure Teddy knows more than he's letting on and pursues it.

CHUCK (cont'd)
Staff to patient ratio of two to one favoring the staff. You ever seen anything like that?

They have reached a secure door and Teddy hits the intercom.

CHUCK (cont'd)
Boss...what the hell is this place?

The secure door suddenly opens and Trey appears.

TREY
You guys still here?

INT SECURE AREA, WARD B.

Trey is leading Teddy and Chuck through security doors. Teddy is fishing for information, hoping Trey is a weak link. Trey's tattoo flashes just like before.

TEDDY
You're a marine?

TREY
Was.

TEDDY
You think we ever get out?

TREY.
You too?

TEDDY (LAUGHING)
I was a major.

TREY
Holy shit.

Trey instinctively salutes. Teddy, smiling, salutes back. Trey goes back to his locks.

TEDDY
You served with Cawley?

Trey stops his unlocking procedure and turns. He looks defensive.

TREY
What makes you think that?

TEDDY
You remember those OSS guys? Giving us pills to make us brave...injections. Messing with our heads...

TREY
No Sir I don't remember any guys like that.

Finally Trey opens the door and urges them forward.

INT WARD B LIVING AREA.

The living area is secure but has sofas and a water cooler. The windows are barred. A male patient (KEN) sits on a hard backed chair in the middle of the room. He is a stubbled wreck of tics and eye blinks. Teddy and Chuck interrogate him, taking turns to sit close or circle him.

TEDDY
So Ken you know who we are?

KEN
I got cold feet. It hurts to walk.

TEDDY
You were in group therapy night before last?

A pause.

CHUCK
Ken? You remember Rachel said it was going to rain.

Ken turns to Teddy, utterly bewildered.

KEN
They put cold in my feet. Hurts to walk.

Chuck gets to his feet.

CHUCK
You want us to get you some socks? I can get you socks Ken. You just try to remember.

KEN
They won't give you socks Sir. It's them who puts cold in my feet.

TEDDY
Who is it puts cold in your feet?

KEN
The doctors. They say I'm a Communist. That's why I'm here.

Teddy and Chuck swap looks.

KEN (cont'd)
I wrote a letter to the Government. I think it was a letter. Next thing I know they brought me here.

A pause.

CHUCK
Ken you remember Rachel Solando?

KEN
You guys can bust me out?

Silence.

KEN (cont'd)
Can't stand the dreams I have here. Are you from the Government?

TEDDY
Yeah. We're from the Government.

KEN (SUDDENLY YELLS)
Then screw you! I don't know nothing and I don't have any names for you!

A pause. Chuck shakes his head as if the task is hopeless. Teddy then moves his chair close to Ken and speaks very softly into his ear.

We are very tight on Teddy's face as he speaks....

TEDDY
Ken. You ever meet a patient named Andrew Laeddis?

Chuck just catches the question and reacts with puzzlement. Ken turns sharply to Teddy.

KEN (FIRM AND DEFIANT)
No Sir. I never met anyone by that name.

Teddy straightens and rubs his aching neck. Chuck watches him like a hawk as he goes to the door and bangs on it. Trey, who is standing guard outside, opens up.

TREY
Ready for the next one?

TEDDY
Yeah.

As Ken gets to his feet Chuck is peering at Teddy. He speaks softly.

CHUCK
Boss? Who is Andrew Laeddis?

Teddy busies himself with the business of ushering Ken to the door.

INT WARD B LIVING AREA, LATER.

A blond, pudgy patient (PETER) is now sitting in the hard backed chair. This time Chuck is leading the questioning.

CHUCK
Peter? You remember group therapy the night before last?

Peter doesn't answer. Instead he stares at Teddy.

PETER
I'm afraid of him.

CHUCK
Him? Why?

PETER
Mean looking. Crew cut. Hard knuckles. Like my Dad.

Chuck hides a smile.

CHUCK
Peter, he won't hurt you. He's sweet as a teddy bear.

PETER
I've seen him hurt people.

CHUCK
Your father?

PETER
With his fists.

Teddy scowls.

TEDDY
You ever talk to Rachel Solando outside of group?

PETER
No.

CHUCK
You see her go to her room night before last?

PETER
Men leave first. She was left there with Bridget Kearns.

CHUCK
Who's that?

PETER
Rachel's best friend. They're both trash. Squishy squishy. Dirty girls, you know?

TEDDY
Did Rachel say anything unusual that night.

KEN
She killed her kids you know. Don't know why trash like that shouldn't be gassed.

Chuck shrugs and turns to Teddy.

CHUCK
Any ideas?

Teddy assesses Peter for a moment and glances at Chuck. Finally...

TEDDY
You're in ward 'A' right?

PETER
Yes Sir.

TEDDY
You ever been in ward C?

Peter looks suddenly terrified and hunches up.

TEDDY (cont'd)
OK, OK, relax.

PETER
I want to go now. You're making it come back.

Peter begins to rock back and forth.

PETER (cont'd)
Gas the retards. Gas the killers. Gas them all and let God sort it out.

TEDDY (SOFTLY)
Amen to that.

Teddy goes to the door and bangs on it a little too hard.

TEDDY (cont'd)
Next!

INT CORRIDOR OUTSIDE THE LIVING AREA.

A woman in her sixties (MAGGIE MOONPIE) is escorted by two armed guards. She is chained at her ankles and wrists.

INT LIVING AREA.

The old lady is brought into the room and waits until the guards leave. Teddy goes to help her into the chair but she pushes back against him.

MAGGIE
I am the way. I am the light. And I will not bake your damn pies. I will not.

Chuck can't help himself and laughs. Teddy glares at him.

TEDDY
No pies. You bet.

She turns to Teddy and sniffs the air.

MAGGIE
You've been here. You will stay here. Like the moon cycles around the earth.

Chuck is smiling to himself and Maggie suddenly speaks lucidly.

MAGGIE (cont'd)
It's OK to laugh. Laughing is good for the soul. I want to remember you like that...

Suddenly the old lady goes for Chuck. She growls like a wild animal and Teddy restrains her. She screams loudly and the door flies open. Trey enters and helps to hold her.

TREY
Now hush Maggie.

Maggie quietens down and Trey helps to put her into the chair.

TREY (cont'd)
Maggie used to be ward C. I guess she's still got a spark inside her.

The mention of ward C galvanizes Teddy.

TREY (cont'd)
You want me to take her away?

Teddy shakes his head and once Maggie is quiet, Trey leaves. After the door is shut Teddy comes close to Maggie.

TEDDY
Maggie, you remember ward C?

MAGGIE
Maggie Moonpie. That's my name. And I will not bake your damn pics.

TEDDY
Maggie...did you ever meet a patient called Andrew Laeddis?

A pause. Chuck can't help himself. He whispers...

CHUCK
Boss?

Teddy ignores Chuck and peers into Maggie's eyes. He sees blankness. Suddenly Maggie begins to yell again.

MAGGIE
Don't look at me like that! I am the way! I am the light! And I will not bake your damn pies!

Teddy suddenly hisses at her...

TEDDY
Andrew Laeddis. Just tell me if he's here.

Maggie yells and Teddy takes hold of her arm a little too firmly. He appears to be squeezing her wrist and Chuck steps in.

CHUCK
OK Boss that's enough.

Teddy glares into Maggie's eyes for a while then finally loosens his grip. Maggie stares at him.

MAGGIE (SOFTLY)
You...will stay here.

Teddy gets up smartly and leaves the room.

INT CORRIDOR IN FRONT OF A BARRED WINDOW.

Teddy is smoking a cigarette, staring out between the bars at the courtyard, where a strong wind is howling. The window is open slightly and when he dangles his hand out of the window his cigarette glows red in the furious wind.

Chuck approaches a little nervously.

CHUCK
Just one more Boss. Rachel's best friend.

A pause. Teddy finally flicks his cigarette into the howling wind. Chuck gathers courage.

CHUCK (cont'd)
Then afterwards you and I have got to talk.

INT LIVING AREA.

A small blond woman (BRIGITTE) is introduced to the room by Trey.

TREY
Brigitte Kearns. She's OK.

Brigitte smiles at Teddy and Chuck as she takes her seat. She seems more sane than any of the others. Teddy rubs his aching neck as if about to embark on routine business. His questioning is cursory.

TEDDY
How long was Rachel in ward B with you?

BRIGITTE
Three years.

TEDDY
The last time you saw her was in group therapy.

BRIGITTE
Yeah. In group.

CHUCK
Was Doctor Sheehan there that night?

Brigitte looks a little anxious.

BRIGITTE
I don't recall.

CHUCK
Is he handsome?

BRIGITTE
He's not hard on the eyes as my mother used to say.

CHUCK
Did he ever flirt with Rachel?

BRIGITTE (ANXIOUS)
No. Not ever.

A pause. Chuck looks to Teddy to carry the baton but Teddy seems preoccupied.

CHUCK
Did you hear the commotion that night?

BRIGITTE
What kind of commotion?

Suddenly...

TEDDY
Damn it, did you hear shouting, yelling, guards running!

BRIGITTE
In my dreams maybe. Those weren't dreams?

Teddy swings a chair around and sits close to Brigitte with his notebook in his hand.

TEDDY
Tell me about Doctor Sheehan.

BRIGITTE
Doctor Sheehan's cute.

TEDDY
Did Doctor Sheehan spend a lot of time with Rachel? Was she sweet on him? Did Doctor Sheehan flirt with her?

Brigitte smiles at Teddy then at Chuck.

BRIGITTE
Why don't you just ask him?

TEDDY
Because he's in New York.

A pause. Brigitte is staring at Chuck and smiling. Teddy shakes his head and peers at Brigitte.

BRIGITTE
Are you through with me now?

A pause.

TEDDY
I've got one more question.

Stepping in....

CHUCK
My Boss wants to know if you ever met a patient named Andrew Laeddis, right Boss?

Teddy turns sharply. Chuck's question is aimed at Teddy more than Brigitte. A pause. There seems to be a flicker of recognition on Brigitte's face...but after a moment...

BRIGITTE
I never heard of anyone called Andrew Laeddis.

Teddy sighs wearily. His head is bothering him.

TEDDY
OK Chuck, tell them we've heard enough.

Chuck goes to the door. The moment his back is turned Brigitte grabs Teddy's notebook and pencil and scribbles down a word. We see that she has written 'RUN!'. She folds the note and hands it to Teddy, who peers at it, puzzled. She urges him to pocket it before Chuck turns around. He folds it and slips it in his pocket.

INT. CORRIDOR.

Teddy and Chuck are walking fast through the female ward.

CHUCK
I swear I punched out one US marshal I'll do it again. Who is Andrew Laeddis?

TEDDY
Andrew Laeddis is my business.

Chuck stops and grabs Teddy, pushing him against the wall. There is a stand-off and Teddy is almost amused at the physical challenge which he could easily beat off.

CHUCK
Tell me what I'm missing here.

Finally Teddy eases Chuck's hands away. He realizes he must once again confide in Chuck.

TEDDY
My wife didn't die in a fire. She was dead already when the house burnt down. She'd been murdered.

Chuck reacts with astonishment.

TEDDY (cont'd)
It was Andrew Laeddis who killed her. I've been told he's a patient on this island.

Teddy pushes Chuck out of the way and heads off down the corridor, leaving Chuck stunned.

Finally Chuck pursues Teddy.

CHUCK
So that's why you're *really* here? To kill a man?!

TEDDY
If he's not dead already.

Chuck and Teddy lock eyes and Chuck sees for the first time the depth of purpose, the unstoppable desire for revenge.

TEDDY (cont'd)
I'm going to go check the cemetery. See if the son of a bitch escaped the easy way.

Teddy walks away and calls out.

TEDDY (cont'd)
This is my business. You stay here and get some rest.

Chuck hesitates then follows, furious.

EXT SHUTTER ISLAND CLIFFS.

Heavy rain is falling and a strong wind is blowing. Waves crash against the rocks. Teddy and Chuck are wearing orange slickers as they walk along the rocky shoreline. Teddy yells against the roar of the ocean.

TEDDY
I'm not going to kill him!

Chuck stops and stares at Teddy.

CHUCK
I don't believe you.

TEDDY
I just want to look into his eyes and tell him I know what he did.

Chuck catches up with Teddy and blocks his path.

CHUCK
You're lying. And if I let you kill him I'm an accomplice.

TEDDY
You're here to find Rachel Solando. Laeddis is down to me.

CHUCK
You think Cawley doesn't know why you're really here?

TEDDY
There's nothing to connect me to Laeddis. Laeddis was never convicted of my wife's murder.

CHUCK
So how do you know it was him?

TEDDY
He always torched the scene of the crime. I found Dolores's body before the flames got to her but all the evidence got burnt up.

A pause.

TEDDY (cont'd)
Only me and Laeddis know what he did to her.

A wave crashes onto the rocks and we hear a woman scream. Teddy turns out to sea sharply....

FLASHBACK. EXT FLORIDA BEACH, BRIGHT SUNLIGHT.

A wave crashes onto the sun drenched sandy beach. Teddy is sitting on the beach in full military uniform, smoking. He hears a scream and looks out to see Dolores playing in the water.

DOLORES
Hey Teddy! Why don't you come on in?

Again the flashback is over in a couple of seconds. A bullet of memory.

EXT SHUTTER ISLAND BEACH.

Teddy's face is made of stone as he stares out to sea. Another huge wave crashes near enough to drench him.

CHUCK
Boss? We'd better get away from the ocean.

Chuck turns and begins to trudge towards a rocky path that leads up the cliffs. Teddy hesitates and turns to stare out to sea again. He hears Dolores's voice.

DOLORES
Teddy?! Why don't you come on in?

As he stares he briefly sees Dolores standing between two huge waves, her face expressionless. Then she is consumed by the next wave..

Teddy seems to be more alarmed than he has ever been by the hallucination. Chuck yells to him from the cliff...

CHUCK
For Christ's sake are you tired of living?!

EXT SHUTTER ISLAND CLIFF TOP/GRAVEYARD.

Teddy and Chuck trudge towards a windswept Victorian graveyard. Among the stone crosses there are large mausoleums. Nearby are plain black crosses which appear to be more modern.

Teddy begins to inspect the modern graves, one by one, his hunched figure pounded by wind and rain. Chuck watches him with despair.

CHUCK
Just how long have you been planning this?

TEDDY
Since I found out Laeddis was here.

Chuck joins Teddy as he stares at the lines of graves.

TEDDY (cont'd)
A year and a half sitting in Boston looking across the ocean at this place. Waiting.

CHUCK
So you know what really goes on here.

Teddy gestures at the graves bitterly.

TEDDY
People are sacrificed for a noble cause.

CHUCK
What the hell does that mean?

TEDDY
People are brought here to be experimented on.

CHUCK
Jesus...what the hell have I gotten into.

TEDDY
You ever heard of phencyclidine?

CHUCK
Can't even say it.

TEDDY
Or Mescaline. LSD. This is a CIA facility testing mind altering drugs and invasive brain surgery.

CHUCK
For what?

TEDDY
Interrogation, combat. Maybe find out if you can take a Communist and turn him into the opposite.

Chuck stops and in weary despair flicks water from his hands. He calls out to the menacing sky...

CHUCK
This is just great! I'm stuck on an island full of psychopaths... with a crazy cop who's going to commit a murder, in the middle of a hurricane.

Teddy grins as water pours off him.

TEDDY
It could be worse. It could be raining....Hey take a look at that.

Teddy trudges off into the howling storm. He stops beside a pile of stones and then sets off to stand over another pile of stones. Chuck watches him with disbelief. Teddy sweeps his arm all around.

TEDDY (cont'd)
Look! Thirteen piles of stones! Count 'em!

Chuck approaches.

CHUCK
So what?

TEDDY
The rule of thirteen. Maybe Rachel left this. Let's see if we can find some more.

Suddenly a large branch flies past and Chuck has to duck out of the way. The trees around the grave yard are now bent double by the howling wind. Chuck yells angrily...

CHUCK
You go count stones if you like. I'm going to find shelter.

Chuck trudges away and Teddy decides he should follow.

EXT MAUSLOLEUM

Teddy and Chuck have to fight against the wind and finally take shelter behind a large stone mausoleum. The wind howls around them, moaning... Chuck has to yell.

CHUCK
What do you think the crazies are doing right now?

TEDDY
Screaming back at it.

Suddenly one of the grave stones in front of them is torn from the ground. At that moment a seagull is slammed into the wall of the mausoleum, followed by a huge branch which flies past Chuck and Teddy.

Teddy points towards the door of the mausoleum and heads for it. Chuck follows. They find the iron door has rusted hinges. Teddy grabs a piece of iron railing and uses it to start popping the hinges open. Chuck lends a hand.

Suddenly a dozen live fish are deposited at their feet and begin to flap in the surface water.

Chuck and Teddy redouble their efforts.

INT MAUSOLEUM.

Chuck and Teddy enter and lean against the walls, exhausted. Outside the wind screams. Teddy takes his Zippo lighter from inside his coat and lights it. They see a coffin on a stone plinth. Chuck crosses himself. Teddy, however, reaches over to the coffin and breaks off a piece of the lid. The wood is dry and powdery.

CHUCK
What the hell are you doing?

TEDDY
I'm lighting a fire before we both freeze to death.

He glances at the coffin.

TEDDY (cont'd)
He won't complain.

Teddy expertly powders the wood for kindling and blows life into the fire. The flames flicker on the walls of the mausoleum. Chuck watches Teddy's expert procedure for making fire.

CHUCK
Commando shit, right.

TEDDY
You should get close to the flames and dry off.

Chuck sits down in front of the flames, opposite Teddy.

CHUCK
I'd guess you killed a lot of Japs.

Teddy doesn't answer for a while then looks up at Chuck, his eyes aflame with firelight.

TEDDY
It was my job.

Teddy feeds more wood to the fire.

CHUCK
Boss, just how deep are we here?

TEDDY
Deep.

CHUCK
From the top. You owe me an explanation.

Teddy once again decides to confide in Chuck. He warms his hands in the flames.

TEDDY
Laeddis was found guilty of three murders and pleaded insanity. That's how he avoided the electric chair.

CHUCK
So you passed a death sentence of your own.

TEDDY
First they sent him to Shattuck. Then he got transferred and disappeared off the radar. Like he'd vanished. I used my connections but no regular cops could find him in the system. Then I looked up an old buddy from Special Ops. He's CIA now...He agreed to meet me somewhere quiet. He was scared half to death...

FLASHBACK. INT LONG DARK CORRIDOR.

As if in a dream a tall thin man (GEORGE NOYCE) walks down the corridor and stops to light a cigarette in a small recess in the wall. Teddy walks from the opposite direction and takes a light from him. As Teddy lights his cigarette...

TEDDY
Hey George. Long time no see. You have anything for me?

NOYCE
I'm afraid I can't help you. Andrew Laeddis is black bag now. Effectively he no longer exists.

Their faces are lit only by their glowing cigarettes.

TEDDY
I saved your life once George. Where is he?

NOYCE
I'm doing you a favor.

TEDDY
Tell me where.

Finally...

NOYCE
Teddy if you go where they put him you'll never leave.

A pause. Teddy's eyes burn in the half light.

NOYCE (cont'd)
There's an island in Boston harbor. Shutter Island. But if he's there you don't need to take revenge on him. He's suffering enough already.

Teddy flicks his cigarette away and departs...Noyce calls out.

NOYCE (cont'd)
That island isn't on the map of human--kind!

INT MAUSOLEUM

The flames flicker on the walls as Chuck lights a cigarette from the fire.

CHUCK
Something I don't understand. You find out Laeddis is on Shutter Island then by chance a case comes up here.

TEDDY
I told you I waited a year and a half. I got lucky.

CHUCK
Luck doesn't work like that.

TEDDY
Your point?

CHUCK
What if they heard you were asking questions. You're not some ordinary guy.

TEDDY
I was discreet.

CHUCK
Boss what if they brought you here?

TEDDY
For what reason?

CHUCK
To find out what you know. Why you're asking questions.

The wind outside howls.

CHUCK (cont'd)
That would explain the codes. Why they're trying to keep you here.

TEDDY
You've been mixing with too many paranoiacs.

CHUCK
This is the CIA. You're surprised by the possibility that instead of you researching them for the past year, they've been researching you?

Teddy takes this on board. Suddenly the iron door to the mausoleum is ripped from its hinges and the wind bursts in. The fire is turned into a cascade of sparks and Teddy and Chuck are blown back against the wall. Finally Teddy grabs Chuck and helps him to his feet. He yells against the wind.

TEDDY
Stick with me Chuck! We're walking out of this place. Make no mistake about it.

EXT WESTERN EDGE OF THE CEMETERY.

Teddy and Chuck are making their way as best they can through the elements. The lighthouse is visible against the sky. Then McPherson's jeep hurtles down a makeshift trail and pulls up beside them. McPherson yells....

MCPHERSON
Are you crazy?

Teddy and Chuck work their way to the jeep.

MCPHERSON (cont'd)
Hundred mile an hour winds and you go out strolling in it.

Teddy and Chuck climb into the jeep and shake water from their hair and clothes....

MCPHERSON (cont'd)
If I hadn't found you you'd be dead. Radio said by tonight the winds'll hit hundred and fifty.

TEDDY
I thought the radio was down.

MCPHERSON
We fixed it. Now it's down again.

TEDDY
Of course it is.

McPherson turns around and fires the engine.

EXT SHUTTER ISLAND COAST LINE.

Terrifically high winds are battering the rocky coast line of the island and the sky is dark and menacing.

INT CANTEEN

The canteen has been transformed into a make-shift operations room. Cawley is sitting in the center of the room, studying hand written reports and lists of names. Trey and other guards are boarding up a couple of broken windows. Mcpherson ushers Teddy and Chuck inside. Cawley barely looks up.

CAWLEY
I hear you almost got yourselves killed.

Teddy sits down heavily at the table and rubs his temples.

CAWLEY (cont'd)
Worst storm on the Eastern seaboard in thirty years they say.

TEDDY
You've been listening to the radio too.

CAWLEY
Why don't you get a cup of coffee.

Chuck has helped himself to coffee and has poured one for Teddy, who raises his cup in jest as toast.

TEDDY
Here's to Edna.

Teddy drinks but looks queasy. He rubs his temples. Cawley watches him drink the coffee with professional concern.

CAWLEY
Your migraine will be at it's worst now. Just before the hurricane hits.

TEDDY
I'm aware of that Doctor.

Cawley calls out to a passing orderly.

CAWLEY
Fetch me a couple of strong painkillers.

TEDDY
I'm OK.

Cawley nods at the orderly anyway and he hurries off. A guard arrives in a hurry at Cawley's desk to report.

GUARD
Sir, the mains power has gone down in all the fortress admin sections.

CAWLEY (ALARMED)
What about the back up generator?

GUARD
It's holding for now. But what's going to be left when we get the eye?

MCPHERSON
We should put the ward C patients in manual restraints for the duration.

Cawley seems to be pained by the suggestion.

CAWLEY
And if ward C floods they will all drown.

GUARD
It'd take a lot of flooding.

CAWLEY
We're in the ocean in a hurricane. A lot of water is a distinct possibility.

MCPHERSON
Sir if the generator blows, the doors will freeze open.

A pause. Cawley takes a hard decision.

CAWLEY
OK. Manual restraints.

The guard hurries away.

CAWLEY (cont'd)
The minimum.

Cawley returns to his paperwork. Chuck sits down beside Teddy and gestures at Cawley.

CHUCK
Good to see him screwed up a little isn't it.

Teddy picks up his coffee but his hand shakes and he spills it.

CHUCK (cont'd)
You OK Sir?

Teddy peers at the coffee in his hand.

TEDDY (SOFTLY)
Never had a migraine so bad.

Teddy studies the coffee for a long time.

TEDDY (cont'd)
Chuck, anybody but us drinking coffee from that pot?

The orderly returns with two tablets on a silver tray. Cawley gets to his feet

CAWLEY
Ok marshal...

Cawley offers Teddy the glass of water and the tablets.

CAWLEY CONT'D)
It might make you a little drowsy.

TEDDY
In that case I'll pass. We still have work to do.

CAWLEY
Work? You mean finding Rachel Solando?

Cawley glances at McPherson who smiles.

CAWLEY CONT'D)
You didn't tell them?

MCPHERSON
I was kind of busy.

CHUCK
Tell us what?

CAWLEY
One of the search parties we sent to look for you found Rachel. She's alive.

Teddy and Chuck are shocked. Cawley offers the tablets again.

CAWLEY (cont'd)
So you can rest now marshal. Your quest is over.

Teddy gets uncertainly to his feet.

TEDDY
Show me.

INT HOSPITAL CORRIDOR.

Teddy, Chuck and Cawley walk down a corridor lined with sick bay wards.

CAWLEY
I'm afraid she's been pretty badly traumatized by her experience.

Cawley stops at the door to a certain ward and begins to unlock it.

CAWLEY (cont'd)
I don't want to scare her further. Perhaps just one of you could identify her.

Teddy is holding his head and looks in a bad way. Chuck steps forward to volunteer...

CHUCK
Boss?

TEDDY
I'm OK.

Cawley opens the door for Teddy.

INT SECURE HOSPITAL WARD.

Teddy and Cawley enter the ward to be confronted by a woman lying in a hospital bed, sleeping. She is lying with her back to the door so that only the back of her head is visible. She has auburn hair.

The light in the ward is striped by blinds. A ward sister guards the head of the bed and stands to attention when Cawley enters.

Cawley whispers....

CAWLEY
It's a miracle she's alive at all after being out in that weather.

The wind howls outside. Teddy is barely able to stand but steps closer.

CAWLEY (cont'd)
You want me to wake her? Should I turn on the strip lights

Teddy reacts, holding his head.

TEDDY
No.

CAWLEY
Of course. With a migraine light is the last thing you need.

Cawley looks at Teddy with apparent concern. He begins to talk to Teddy as if he were the patient.

CAWLEY (cont'd)
Do you have double vision yet marshal?

Teddy steps closer to the bed and reaches out to touch Rachel's head. Cawley comes to Teddy's side.

CAWLEY (cont'd)
Go ahead. Wake her.

Teddy rubs his temples in pain. Cawley whispers.

CAWLEY (cont'd)
Wake up.

A pause before Rachel stirs. We still only see the back of her head but we know soon she is going to turn.

Cawley peers into Teddy's eyes. Teddy is blinking away visions. Then slowly Rachel sits up and turns her head.

TEDDY SEES THAT IT IS DOLORES.

Teddy falls back against the wall.

TEDDY (SOFTLY)
Dolores?

Dolores is peering at Teddy in the half light, a smile on her face. Cawley whispers to Teddy...

CAWLEY
What is it marshal? What do you see?

A pause. Dolores reaches out her hand and after a moment Teddy reaches out his hand too. Cawley observes, as if this were a scientific experiment.

CAWLEY (cont'd)
Marshal I don't know what you can see but visual hallucinations are a classic symptom of bad migraine.

Teddy steps towards Dolores. She speaks softly.

DOLORES
Honey?

TEDDY
Baby is that you?

DOLORES
I love you.

TEDDY
I love you too baby. Jesus I haven't been able to live...

DOLORES
But I'm with you baby. Haven't you felt me?

Teddy takes a step closer and is almost touching her hand. Then he reacts to a searing pain in his head and suddenly crashes backwards onto a surgical trolley, sending medical equipment spilling across the floor.

INT CORRIDOR, EXT IC UNIT

Chuck hears the noise and bursts into the ward.

INT WARD.

Teddy is lying on the floor in spasm. Cawley and the nurse are over him.

CAWLEY
You have to take something marshal.

CHUCK
Sir are you OK?

CAWLEY
He's having a seizure.

The ward sister has grabbed a syringe. Teddy sees it and begins to struggle to his feet.

TEDDY
I'm OK.

CAWLEY
It's just a pain killer. It'll help you rest.

Teddy is half conscious but struggles fitfully.

TEDDY
Chuck...I'm OK.

Chuck confronts Cawley who is squirting air from the syringe.

CHUCK
I don't believe he wants the injection Doctor Cawley.

CAWLEY
Pain is an option. Rarely chosen.

Cawley waits with the syringe, standing over Teddy. Teddy is falling into a fit on the floor. He groans and then writhes in agony. Finally, he looks up at Cawley and manages to nod his head. Cawley smiles, quietly triumphant and administers the injection.

Teddy closes his eyes.

EXT SHUTTER ISLAND/INT TEDDY'S HEAD.

The Sinatra track 'I've got my love to keep me warm' plays throughout a montage of scenes which intercut fast and furious.

We see the full force of the hurricane hitting the coastline of the island, consuming the cliffs, the graveyard, the fortress of ward C. The lighthouse too is overwhelmed by crashing waves and wind.

Next, Teddy is dancing with Dolores in the beach house we saw in an earlier flashback. They are both dressed in full uniform.

On Shutter Island a tree is ripped up by the roots and sent hurtling into the void.

Then the shower scene which we saw in flashback earlier is repeated, beginning with the hot water running from the shower head. As before, Dolores enters the bathroom and smiles seductively.

The uprooted tree tangles into a high electrified fence which shorts-out in a shower of sparks. The tree then pulls the wire up as it takes to the air again.

Teddy and Dolores are naked in the shower, kissing passionately. However, after a moment Teddy turns away from her. The passion is suddenly interrupted. Dolores looks troubled.

DOLORES
Are you OK?

The tree crashes through the slate roof of ward C, tearing a huge hole in it. The broken trunk crashes into the darkness.

In the shower, Teddy has his back turned to Dolores and as the water from the shower pours over his head we see that he is sobbing. Dolores stands behind him for a few moments then reaches out and touches his back.

DOLORES (cont'd)
You've still got the war in your head is all.

Teddy suddenly turns, his eyes filled with venom...

Inside ward C the broken tree trunk crashes through an upper landing, taking metal-work with it. The tree is followed by a torrent of rain water which forms a water fall through the steel gantries. There are screams and yells and in the flickering light we see the patients in ward C, pulling on the chains which bind them to the walls of their cells.

In the shower we see Teddy standing in the pouring shower water, his fists clenched, his back arched, looking down with horror at something at his feet.

In ward C the patients, including a huge man we recognize from the painting on Cawley's wall (THE VISE), scream and yell as the water begins to rise around their knees. The wind howls around them as if a giant helicopter were circling overhead. A shaft of light enters the ward through the hole in the roof.

In the shower....Teddy falls back against the shower head...his face contorted.

INT CAWLEY'S OFFICE.

Teddy wakes with a start. He finds he is lying on Cawley's analysis couch. The portrait with the staring eyes is above his head.

He sits up and reacts to an aching head and soon realizes he is now dressed in an orderly's uniform. He looks puzzled and stares all around the room.

Teddy reacts to the nightmare of his dream. He sees a pot of fresh coffee brewing and gets to his feet. He is about to pour a cup but remembers his suspicions.

He realizes quickly that being alone in the office is an opportunity.

Teddy then goes to Cawley's desk and tries the drawers. They are locked. He finds a paper clip and quickly unbends it. He uses it to unlock first one, then two of the drawers.

He rifles the drawers and finds personal effects and a military medal which takes his attention for a while.

He then finds a *desk calendar* open for September 1954 which has been put away in the drawer. He picks it up and reads that three days have been blocked out with the words 'PATIENT SIXTY SEVEN' written next to them.

He then finds the photograph of Rachel Solando. He stares at it, obviously reminded of Dolores.

As he reacts, there is suddenly a voice...

TREY
Feeling better Marshall?

Trey has entered without a sound. Teddy looks up, unwilling to be rattled.

TREY
I've been detailed to be your nurse maid. You want coffee?

TEDDY
No thanks.

Trey pours himself a cup and Teddy watches him like a hawk as he takes a sip. Trey notices that the drawers are open.

TREY
The doctor keeps those locked.

TEDDY
You know how it is. A Marine sees a lock he just has to pick it.

Trey goes and closes the drawers.

TREY
How d'you get these open?

TEDDY
With a paper-clip I can open any lock there is.

TREY
Special Ops bullshit.

Trey smiles as he picks up the telephone.

TREY (into phone) (cont'd)
Doc? He's awake.

Trey replaces the receiver.

TEDDY
So the phones are working.

TREY
About the only things that are.
Juice is down everywhere.

Trey takes a pack of cigarettes from his pocket and tosses them to Teddy. Teddy examines them for half a moment.

TREY (cont'd)
All hell has broken loose out there. (He stares out of the barred window). It's like God has pulled rank on us all.

TEDDY
What rank were you soldier?

TREY
Who gives a damn?

As Trey peers out of the barred window Teddy comes close to him.

TEDDY
'Who is patient sixty seven?'

TREY
Say again?

TEDDY
You heard me. What does that mean?

TREY
Patient sixty seven?

Trey thinks then smiles.

TREY (cont'd)
It don't mean a damn thing.
Shutter Island's only got sixty six patients.
(MORE)

TREY (cont'd)
We got forty two patients in wards A and B and twenty four in ward C.

A pause.

TEDDY
So there *is* no patient sixty seven.

At that moment Cawley enters.

CAWLEY

Thank you Trey. That'll be all.

Cawley looks at Trey as if he knows he's said too much. Trey leaves. Cawley gives Teddy a smile of apology.

CAWLEY
Sorry, that shot was a little stronger than I thought. You've been out for hours.

TEDDY
What did you give me Doc? Phencyclidine?

Cawley looks up sharply and studies Teddy.

CAWLEY
Who's Dolores?

Teddy doesn't answer. Cawley pulls open some blinds to allow in more daylight.

CAWLEY (cont'd)
You were talking about her in your sleep.

TEDDY
She was my wife.

CAWLEY
Was?

As they speak we sense that while Cawley is attempting to analyze Teddy, Teddy is also trying to establish how much Cawley really knows.

TEDDY
She died.

CAWLEY
Suddenly? Recently?

TEDDY
Why?

CAWLEY
Grief trauma is one of my areas. I've never seen a migraine like yours.

TEDDY
Meaning?

CAWLEY
What do you see when you think of her? In your head?

A pause. Teddy realizes he is sitting on the edge of the analysis couch. He decides to ride with it.

TEDDY
Whack.

CAWLEY
What?

TEDDY
I feel her hand hitting my face. Whack. When we were sleeping she'd flop her hand across my face. And I'd have to remove it. If I could have that hand back over my face I'd sell the world.

Cawley smiles.

CAWLEY
Love is like that isn't it. I've concluded it's a form of insanity.

TEDDY
You ever been in love?

CAWLEY
Once. Paris. In the war. I saw her one morning. Whack.

TEDDY
You fought in Europe?

CAWLEY
Marshal have you ever considered that you may be suicidal?

A pause. Teddy doesn't react.

CAWLEY (cont'd)
Forgive my immodesty for a moment but I am extremely good at what I do. I've been watching you and I believe that if you continue steering your current course, suicide is a probability.

TEDDY
Maybe you're full of shit.

Cawley smiles.

CAWLEY
You had a bad war. Saw a lot of bad things. I did too so I know how it feels...

A look...a moment of genuine compassion and understanding?

CAWLEY (cont'd)
And now you tell me your wife died recently.

TEDDY
I didn't say that.

CAWLEY
She's still alive in your dreams, in your imagination. Those dreams fade after a couple of years so I'd say it was recent.

Teddy doesn't confirm or deny.

CAWLEY (cont'd)
How much violence do you think one man can take before it breaks him?

Teddy is rattled by the question. Cawley looms over him until Teddy finally gets to his feet and heads for the door. Cawley calls after him.

CAWLEY (cont'd)
Migraines apart, do you ever experience visual hallucinations?

EXT STAFF AREA CORRIDOR.

Teddy marches at speed down a half lit corridor. He stops for a moment, pulls out the pack of cigarettes Trey gave him. He is about to light one then thinks, suspicious even of the cigarettes.

He marches on.

INT STAFF MESS.

Chuck is playing solitaire at the mess table. He is also now dressed in an orderly's uniform. He leaps to his feet when Teddy bursts in.

CHUCK
Hey boss. Are you OK?

They face each other and Teddy seems surprised at his own reaction to seeing Chuck. There is genuine warmth.

TEDDY
It's good to see you.

CHUCK
You too. I guess we're the only sane people on this island.

A pause.

TEDDY
What happened to our clothes?

CHUCK
You were pretty generous with your puke.

Teddy is briefly embarrassed. He goes to a small kitchenette area and begins to search through drawers as they talk.

TEDDY
Where are all the guards?

CHUCK
Power's still down. They're manning the gates. The whole place is wide open.

TEDDY
You think the whole electrical system is fried?

CHUCK
Good possibility.

TEDDY
Fences too?

CHUCK
I guess.

Teddy finds a large carving knife and puts it to one side. Chuck registers deep concern.

CHUCK (cont'd)
Boss, now they've found Rachel we can go home, right?

Teddy begins to lay certain other implements from the cutlery drawer on a cloth and conceal it beneath his shirt.

CHUCK (cont'd)
You ID'd her, right?

Teddy doesn't answer.

CHUCK (cont'd)
You saw her didn't you?

TEDDY
I was sick. I don't know what I saw.

Chuck hovers at Teddy's shoulder, watching him gather the hardware.

CHUCK
Looks like you're planning a picnic.

TEDDY
Yeah.

Chuck reads Teddy's face.

CHUCK
I take back what I said about us two being sane. If you're heading where I think you're heading you're crazy.

TEDDY
He's not in ward A he's not in ward B and he's not in the cemetery. That leaves ward C.

Teddy picks up a screw driver which he adds to his collection.

CHUCK
Put aside the fact they're going to eat us alive. If we get caught there's no logical explanation we can give.

Teddy bundles up his armoury...

TEDDY
What do you mean 'we'?

Teddy leaves and Chuck follows.

EXT COMPOUND.

Teddy walks fast towards a high wire fence which is manned by two guards. Chuck keeps pace.

CHUCK
I can't let you do this.

TEDDY
This isn't your war.

An orderly walks by and Chuck has to hiss quietly.

CHUCK
You kill Laeddis they'll put you in the chair.

TEDDY
I've been in the chair a year and a half.

CHUCK
I'm going to rat you out.

TEDDY
No you won't.

Teddy stops and peers into Chuck's eyes.

TEDDY (cont'd)
You punched a guy for calling your wife a dirty Jap. Put yourself in my shoes.

Teddy sets off. Chuck catches him up.

CHUCK
Maybe I'd want to do the same thing but if I had a friend he'd try and stop me. What the hell are friends for?

Teddy is taken by the connection with Chuck but by now they have reached the manned gate and now it's a moment of truth for them both.

The guard blocks their way.

GUARD
All orderlies are to report to Mr Willis in admin.

TEDDY
We already did. He sent us here.

A second guard intervenes.

GUARD 1
You the guys sent to fix the roof?

CHUCK
That's us.

The second guard drags open the bolts on the gates.

GUARD 1
Sooner you than me boys.

INT WARD C COMPOUND.

Teddy and Chuck march towards the ward C fortress. Chuck turns to look behind them.

CHUCK
That was too easy.

TEDDY
We made it look easy.

CHUCK
This is a set up, Boss. We need to go right back out. This is bad. You can feel it as well as I can.

Teddy keeps on walking.

CHUCK (cont'd)
Boss, if you don't believe me just take a look up there.

Chuck gestures up at the roof of a nearby admin building.

CHUCK (cont'd)
It's that guy. He's watching us.

Teddy sees that the Warden is training his binoculars on them as they walk.

TEDDY
Just keep walking.

EXT WARD C

The black walls of ward C are dotted with small barred windows and its roof has turrets. The building looms over Teddy as he approaches. Suddenly and briefly there is a face at one of the barred windows, wild and scared. The face seems to be screaming silently. It disappears. Two guards are smoking cigarettes at the portcullis type door. The guards look scared and jumpy. They both have rifles at the ready. Teddy doesn't blink as he approaches.

GUARD 1
Can we help you?

TEDDY
Willis sent us to fix the roof.

GUARD 2
You got paperwork?

Teddy reacts as if he's pissed off.

TEDDY
Paperwork blew away. There was a hurricane last night. Maybe you missed it.

The guard lowers his rifle and gestures at the iron step ladder which climbs the wall to the roof.

GUARD 2
My advice is, don't look down. You might see things you'll never forget.

Teddy prepares to climb the iron wall ladder beside the door.

EXT ROOF WARD C

Teddy and Chuck walk across the roof. From beneath their feet we can hear yelling and agonized screams. Chuck looks terrified but continues.

Finally they reach the gaping hole which was punched in the roof by the tree trunk. The upper branches of the tree are sticking out of the hole, as if it has been planted in the darkness. Chuck stops and steps back queasily.

TEDDY
Are you afraid of heights?

CHUCK
No I'm afraid of mass murdering psychopaths.

TEDDY
Man are you in the wrong place.

Teddy kneels down and tries the strength of the upper branch which is sticking out of the hole. Screams and moans rise from the blackness.

TEDDY (cont'd)
You wait here Chuck.

CHUCK
You go to hell.

TEDDY
That's exactly where I'm heading.

Teddy climbs down onto the branch.

INT WARD C.

All is darkness apart from the grim walls and bars which are lit by the thin shaft of light from the skylight. The floor of the ward is knee deep in flood water. Teddy dangles from a broken branch and then drops to the ground with a splash.

He gets to his feet and lights his flashlight. Then Chuck drops down into the darkness too and lights his flashlight. Water drips. A heavy iron door creaks on its hinges. A rat swims through the flashlight beam. And from down the long corridor we hear a man sobbing, another singing softly, another talking animatedly as if lecturing a class. Teddy steps forward and Chuck follows.

INT WARD C CORRIDOR.

Two beams of light make their way through barred, walled wailing darkness. Chuck stumbles and drops his flashlight.

CHUCK (HISSES)
Shit....

The flashlight is submerged but still glowing. As Chuck steps to grab it we suddenly hear the rattle of chains and a deep inhuman growl.

Teddy shines his flashlight and we see the first cell, and inside it a bedraggled crazy man just reaching the end of his chain, snarling, spitting. Chuck reacts and leaps backwards.

Teddy calmly steps up and retrieves Chuck's flashlight. The crazy man stares at Teddy quizzically.

Teddy is about to hand Chuck's flashlight back to him but stops.

He makes a decision. He suddenly tosses Chuck's flashlight onto the cell floor in reach of the crazy guy.

CHUCK (cont'd)
What the hell are you doing?!...

The crazy guy grabs the flashlight and proceeds to smash it against the wall of his cell. The light of the flashlight swings crazily for a while then is smashed out. Teddy shines his flashlight on Chuck.

TEDDY
I'm doing this for your own good..

Teddy turns his flashlight off and there is total darkness.

CHUCK
Sir you turn that light back on!

TEDDY
You take a step in any direction
you'll be in reach of one of them.
So you stay right where you are.

CHUCK
Turn that light on you son of a
bitch.

We hear Teddy splashing through the flood water as he walks away. Chuck is the prisoner of darkness.

CHUCK (cont'd)
You asshole!!

There is a rattle of chains and a deep growl somewhere in the darkness.

INT WARD C CORRIDOR.

A flashlight beam sweeps grim walls. Teddy makes his way slowly down the corridor, shining his flashlight on the name-plates and the cells. In each cell there is a different grotesque scene of madness. In the third cell we see a young guy who looks up at the flashlight beam, blinking blearily.

YOUNG GUY
Hey buddy, what's going on? Last night the sea came in here.

TEDDY
That's right it did. You know a guy called Andrew Laeddis?

The young guy thinks, blinking in the flashlight. Finally...

YOUNG GUY
You know what's out there in the sea? Soviet submarines. Two hundred miles off the coast. They got H-bombs pointed right at us. At New York, Washington. You think they're going to hesitate?

Teddy walks on. We hear a voice singing in the darkness.

VOICE
Fifty four bottles of beer on the wall. Fifty four bottles of beer...

Teddy continues and shines his light on the next cell. A black guy.

BLACK GUY
That right Sir? Last night was the end of the world. Now it's judgement day.

TEDDY
Yes this is judgement day. That's why I need to find Andrew Laeddis.

The guy shakes his head.

TEDDY (cont'd)
You know where he is?

Suddenly the guy begins to weep and Teddy studies him without compassion before moving on. Then suddenly we hear a voice closer, singing...

VOICE
Fifty three bottle of beer on the wall....

Teddy senses that the voice is closer than before. He hears footsteps and shines the torch all around. Suddenly a face looms out of the darkness.

FACE
Tag! You're it!

The patient taps Teddy gently on the shoulder then runs away into the darkness, singing. Teddy takes out his knife and waits, ready for attack. He hears a voice...

ACADEMIC
...Communism is syphilis of the mind.

Teddy trains his light on an academic looking guy further down the corridor.

ACADEMIC (cont'd)
Did you know that Sir? Did you know that they have ways of listening to what you are thinking.

Teddy moves closer. The man covers his eyes with his arm.

ACADEMIC (cont'd)
Sir could you get me a telephone so I can call my wife? That's all I've been asking for.

He yanks his chains angrily and yells.

ACADEMIC (cont'd)
I just want to tell her I'm alive!!

Teddy continues and suddenly the face appears again.

FACE
I said tag you're it!

The face takes a swipe towards Teddy's face and Teddy manages to get the man in a lock. Then he bites Teddy's arm and Teddy shoves him against a barred cell. The struggle continues until the patient manages to shove Teddy backwards and disappear into the darkness.

Teddy recovers and shines his light straight ahead. He freezes.

We read the name on the cell door...*'Andrew Laeddis'*.

Teddy hesitates then shines his light into the darkness of the cell. The cell is empty. Teddy shines the flashlight all around the walls of Laeddis's cell and reacts to the sight of two war medals hanging from a pin in the wall. He shines the light on them for a while. As Teddy reacts there is laughter in the darkness.

Teddy turns and we see a patient staring directly at Teddy.

His face is bruised but we see immediately that it is George Noyce.

NOYCE (SMILING)
Andrew Laeddis.

Teddy stares at him, disbelieving. Noyce salutes lazily.

NOYCE (cont'd)
Hell Major.

TEDDY
George Noyce? What the hell are you doing here!?

NOYCE
Listen to yourself....

Noyce walks to the end of his chain.

NOYCE (cont'd)
I'm here because of you! Because I answered your questions.

TEDDY
What are you talking about?

NOYCE
It seems we stepped outside what is acceptable. That's what they said. If we were ordinary men they could let it go by but we're not.

Noyce yanks his chain again.

NOYCE (cont'd)
And that's why you're here too.

Teddy shines his flashlight into Laeddis's cell again, rubs his temples...

NOYCE (cont'd)
This whole thing is a game. A handsomely mounted stage play. All this is for you.

Teddy turns round sharply.

NOYCE (cont'd)
How did they know you talked to me?

Noyce laughs.

NOYCE (cont'd)
They know everything. They know what's in my head. In your head...

TEDDY
Who are *they*?

NOYCE
You belong here, don't you understand? Cawley brings the most violent patients and felons from all over the country to his little laboratory and you are one of them. You're a rat in an experiment.

TEDDY
Where's Laeddis?

NOYCE
Been alone much since you got here?

TEDDY
What do you mean?

Noyce bursts into delighted laughter.

NOYCE
Alone. Have you been alone once since this whole thing started?

TEDDY
All the time.

NOYCE
Completely alone?

TEDDY
With my partner.

NOYCE
And who's your partner? Let me guess you've never worked with him before.

TEDDY
He's a US marshal from Seattle.

NOYCE
You've never worked with him before. Have you?

Teddy looks wrong footed. Suddenly the strip lights above their head flicker on and off like lightning flashes.

NOYCE (cont'd)
You are beginning to see the light.

TEDDY
I know men. I trust my partner!

NOYCE.
You remember the rules. If you trust anyone they've already won.

The lights flicker some more.

NOYCE (cont'd)
They are restoring the power. Go. Save your miserable ass for another few hours. They enjoy watching us try.

Noyce's door shudders.

TEDDY
George I'll find a way to get you out of here.

Noyce screams with laughter.

NOYCE
How can you get me out? You're never going to leave.

TEDDY
When Laeddis is dead...

NOYCE
And what about Dolores. Are you going to rescue her too?

Teddy can't answer.

NOYCE (cont'd)
You have as much chance of bringing someone back from the dead as you do of escaping this island. Don't you understand?

Teddy looks at Noyce sharply.

NOYCE (cont'd, softly) (cont'd)
Let her go.

TEDDY
Tell me where they've taken Laeddis.

The doors shudder some more and begin to close as the lights flash above their heads.

TEDDY (cont'd)
Tell me!

NOYCE
Where will you see the light in all this darkness?...The house of light.

A pause.

NOYCE (SOFTLY) (cont'd)
The lighthouse.

Noyce quietly sits down on his bench, carrying his chains. The lights flash again. Teddy backs away from Noyce's cell and begins to walk away as fast as he can through the water. A voice roars out from the darkness....

ACADEMIC
I just want to tell her I'm alive!!

INT WARD C CORRIDOR.

Teddy is walking fast down the corridor with the lights flickering on and off every few seconds. With each flicker the doors to the cells shudder, as if they are about to close. For the first time, in the flashes of light, we see fear on Teddy's face.

He shines his flashlight ahead and as he does he catches a face...a canvas... He slows and shines the flashlight on a large self portrait of 'The Vise' which is half completed on a balsa-wood easel.

There are rubber brushes and paints beside it. Teddy shines the flashlight on the bench at the back of the cell and to his horror sees that the chain is dangling loose and empty with blood dripping from it.

He lowers the flashlight beam to see a severed thumb floating beside the empty wrist chain.

Suddenly Teddy is grabbed from behind and lifted from the ground. 'The Vise' has Teddy in his gigantic grip.

Teddy uses his flashlight to beat his attacker and we see his snarling blood red face in the flashlight beam. The lights flicker on and off as Teddy sees The Vise's wounded hand and beats the place where the thumb has been pulled off.

In pain the Vise staggers and Teddy manages to get a few punches and chops to the head and body. The Vise recovers quickly and Teddy begins to run.

INT CORRIDOR.

Teddy runs fast in the flashing lights. The Vise pursues him. Teddy stumbles and the Vise is on him again. They fight in the water and the Vise holds Teddy under for a few moments. He then lifts him out of the water and squeezes him.

Teddy fights hard but the Vise is impervious to pain. In the flashing light the other inmates see what is happening and begin to howl and yell encouragement. It looks all over for Teddy.

Suddenly, Chuck appears at The Vise's shoulder.

CHUCK
Hey...what about me?

The Vise turns to Chuck and Chuck lands an ineffectual punch. The Vise loosens his grip to grab Chuck and Teddy manages to wriggle free, panting like an animal. As The Vise goes for Chuck he manages to duck away from his lunge.

CHUCK (cont'd)
Let's go!

An electronic door behind Teddy has begun to close. Chuck helps Teddy to flee as The Vise pursues them. Teddy and Chuck know they only have a few seconds of possibility. They manage to run through the closing door just before it slams shut in The Vise's face.

INT WARD 'C', SECOND CORRIDOR.

The flickering lights finally come on fully and we see Teddy and Chuck running as fast as they can through the water through doors and gates which are slowly closing as they pass. Running in water is like running through treacle.

There is a nightmarish choreography to the closing of the doors, as if the institution itself is playing with them, allowing him to squeeze through doors just before they close.

Finally they reach a gate which slams closed in their faces.

They catch their breaths.

CHUCK
Any ideas?

Teddy glares at Chuck, no longer sure that he can trust him. Chuck is puzzled.

CHUCK (cont'd)
Did you find Laeddis?

TEDDY
No. I found George Noyce though.

CHUCK
What?

TEDDY
You heard me.

Suddenly a voice...

CAWLEY
Gentlemen...

They turn to see Cawley approaching with two armed guards from the other side of the locked gate. Cawley is brandishing a bunch of keys....

CAWLEY (cont'd)
First you step out into a hurricane then you break *in* to ward C.

He holds up the key.

CAWLEY (cont'd)
Both are acts of insanity. So give me one reason why I should unlock this door and set you free.

A pause.

TEDDY
Maybe because one of us is on your side.

Chuck reacts. Teddy isn't hiding his suspicion and Cawley reads it. He glances between the two men. At this point Teddy is seeing conspiracy everywhere and imagines silent communication between them.

Finally Cawley begins to unlock the gate.

CAWLEY
I hope you've got a good explanation for what you're doing in here marshal....

The moment the lock is turned Teddy shoves it with all his might, sending Cawley and the guards sprawling backwards. He takes the chance to burst out between them and run down the corridor. Chuck follows fast on his heels.

One of the guards reaches for his gun but Cawley yells...

CAWLEY (cont'd)
No!!

Teddy and Chuck disappear around a corner.

INT WARD C, BENEATH THE HOLE IN THE ROOF.

Teddy and Chuck arrive at a run at the place where they entered, where the tree trunk has broken a hole in the roof. Teddy immediately leaps to grab hold of a broken branch which he uses to haul himself up.

Teddy's physical strength makes the climb possible. Chuck watches, knowing he can't do likewise. Footsteps are approaching and Teddy makes ready to use another piece of the trunk to climb up to a gantry. As he does...

CHUCK
Boss wait! I can't make it.

Teddy stops and looks down at Chuck.

CHUCK (cont'd)
Don't leave me down here Boss! I just saved your damn life!

Teddy can't be sure which 'Chuck' he would be saving but the sight of guards arriving spurs him into action. He decides to help and scrambles down the trunk to hold out an arm.

EXT WARD C ROOF.

Teddy hauls Chuck to safety. Chuck is breathing hard, sprawls out on the roof.

CHUCK
Oh mama...

Teddy glares at Chuck then sets off across the roof in the opposite direction to the direction they came. Chuck gets to his feet.

EXT ROOFTOP

Teddy reaches a gap between two blocks of the old fortress. He jumps across the gap easily. Chuck reaches the same gap and hesitates. Teddy peers at Chuck from the other side of the gap.

CHUCK
What is *wrong* with you?

TEDDY
You came to Boston from Seattle right?

Chuck looks dumbfounded. They are either side of a wide gap, forty feet in the air. The wind blows all around them.

TEDDY (cont'd)
You ever run into a guy called Grayson?

Chuck laughs with disbelief.

CHUCK
What?

TEDDY
Grayson. Used to run the shop. Tell me what he looked like. (A pause) I asked you a question marshal.

Chuck is apparently deeply puzzled.

CHUCK
Grayson? I guess I missed him.

Teddy heads off across the roof. Chuck takes a deep breath, judges the distance then leaps across the gap, scrambling to safety.

EXT WARD C ANNEXE.

We see Teddy using iron service steps to climb down the side of the wall. Chuck follows, yelling after Teddy. The high wire perimeter fence is a hundred yards away across a courtyard. Teddy hurries towards it. Chuck hurries to catch him up.

EXT PERIMETER FENCE.

Teddy peers out through the high barbed wire perimeter fence towards the lighthouse. Wind howls through the wire. Teddy tests the wire for power and finds it is dead.

Chuck approaches.

CHUCK
Boss? Where are we going?

Teddy turns sharply then turns back to the lighthouse.

TEDDY
The only place left.

Chuck stares at Teddy disbelieving.

CHUCK
The lighthouse?

Teddy doesn't answer.

CHUCK (cont'd)
What are you, clockwork?

TEDDY
Clockwork is right. In the marines they wind you up until they can't wind anymore. Then they let you go.

Teddy is using the kitchen knife to saw through the wire. Chuck sits down on the ground, shaking his head, half laughing.

CHUCK
I've got to make a report about all of this.

Teddy turns on him, looms over him.

TEDDY
And who do you report to?

CHUCK
What's that supposed to mean?

Teddy grabs Chuck by the lapels.

TEDDY
A US Marshall who can't climb and can't handle a gun.

Chuck looks into Teddy's eyes, then briskly pushes his hands away.

CHUCK
I got my Commission because I can make two and two equal four.

A pause. Teddy stares at Chuck.

TEDDY
Who is Cylops?

CHUCK
My boss. *Your* Boss.

TEDDY
Why do they call him that?

Chuck looks at Teddy with incredulity.

CHUCK
Because he got one of his eyes shot out. Satisfied?

A stand off. Teddy begins to look a little uncertain.

CHUCK (cont'd)
You've got to trust me Boss. You don't have anybody else.

Teddy turns.

CHUCK (cont'd)
Just me and you on this whole rotten filthy island.

A pause. Teddy finally gets through the wire. He turns to look at Chuck and makes a decision to trust him. He hands the knife to Chuck.

TEDDY
Your turn.

Chuck takes the knife and smiles.

EXT ISLAND SCRUBLAND, NIGHT.

Teddy and Chuck are making their way between rocky outcrops. They stop to rest in the lee of a rock. The lighthouse is some distance away. A young moon is rising over the ocean.

Teddy shines his flashlight in Chuck's face.

TEDDY
Think you can make it?

Chuck nods. Teddy sets off into the darkness and Chuck follows.

EXT MOORLAND, ROCKS.

Teddy sets a fast pace and Chuck catches his knee on a rock. Teddy stops.

TEDDY
You OK?

Chuck reacts with disgust.

CHUCK
No I'm cut to hell.

EXT CLIFF FACE

The sea crashes against rocks down below as Teddy edges his way along the edge of the cliff face towards the lighthouse. Chuck follows and moonlight lights their way. As they make their way Chuck stumbles again and hurts his ankle. Teddy returns to him.

CHUCK
I'm OK. I'm OK.

Chuck goes to roll down his sock to check his ankle. As he does a rat scuttles across his leg and he reacts.

CHUCK (CONT'D) (cont'd)
Jesus!

Chuck almost slides down the cliff face but Teddy grabs hold of him and pulls him back up. He takes a swing at the rat. As they catch their breath they both peer across the water at the lights of Boston.

CHUCK (cont'd)
Seems so close.

Teddy nods ruefully.

CHUCK (cont'd)
I know a great little bar. Just there. That yellow light.

A pause. Teddy looks across the water with longing. Chuck finally rolls his sock down and Teddy reacts. There is a deep gash on his leg.

TEDDY
That's pretty bad.

CHUCK
I'm OK.

TEDDY
You wait here, I'll go find somewhere out of the wind we can get it cleaned up.

CHUCK
I'm OK!

TEDDY
Stay here. That's an order.

Teddy sets off into the darkness. Chuck calls out after him.

CHUCK
Don't be long. I hate rats.

Chuck is left alone to peer down at the crashing waves below.

EXT SMALL CAVE.

Teddy enters the cave and checks it out. He grabs a branch and pushes it against the opening to shelter it. He then sets off back the way he came.

EXT CLIFF EDGE.

In the place where Chuck had been waiting we see a rat sniffing around the rocks. There is no sign of Chuck. Teddy approaches and the rat flees. He arrives and looks around. He finds the blood from Chuck's ankle wound.

TEDDY
Chuck? Chuck?!

Teddy looks all around then looks over the edge of the cliff. In a crashing wave he sees something floating. On the rocks we can see that it is Chuck's jacket. Teddy reacts. With no caution he gets to his feet and yells.

TEDDY (cont'd)
Chuck!!!

His voice echoes across the scrubland as the waves crash down below.

EXT CLIFF FACE.

Teddy half scrambles, half falls down the cliff face and lands on the rocks below. The waves crash around him but the jacket has disappeared. Teddy allows the waves to splash all over him as he stares out into the moonlit sea. He yells out again.

TEDDY
Chuck!!

A rat scuttles over Teddy's feet and he sees that the rocks are alive with rats.

Suddenly Teddy hears Dolores's voice behind him.

DOLORES
You have to let me go. You're destroying everyone.

Teddy turns sharply. He sees Dolores's silhouette in the moonlight. Teddy is breathing hard.

TEDDY
Dolores?!

A wave crashes over Teddy but he is oblivious. When the water clears...the vision of Dolores has gone.

INT CAVE.

Teddy has lit a fire and is feeding twigs to it. We see a man following his strict military training, while at the same time grieving for his friend, fearing for his life. The machine of his body is still functioning but his spirit is failing.

TEDDY
Secure your shelter. Effect a fire. Dry your clothes. If you are alone make sure ....

He warms his hands against the fire and notices that his thumb is twitching.

He stares at his twitching thumb with horror and pushes his hand under his arm pit.

He goes to the mouth of the cave and shines his flashlight out to sea. He begins to flick the flashlight on and off.

He is sending a Morse code signal out into the dark ocean...a *desperate SOS.*

EXT SHUTTER ISLAND, VIEWED FROM THE OCEAN

In the immense darkness of the ocean, we see Teddy's light flashing its signal of distress.

INT CAVE.

At the mouth of the cave Teddy wipes his eyes with his sleeve as he continues to signal his SOS. Then the battery flickers and fades.

Teddy lies back on the cold sand and closes his eyes.

DREAM/FLASHBACK, EXT FLORIDA BEACH.

Teddy is lying asleep on a beautiful sandy beach. The warm waves lap around his feet. After a few moments Dolores joins him, wrapped in a towel. She blows on his face to wake him.

Teddy wakes and immediately goes to hold her. She withdraws.

DOLORES
You can't. Not anymore.

A pause. Teddy is desperate to touch her but she withdraws from him.

TEDDY
What happened honey? I can't remember what happened. Why wasn't I there that night to protect you from Laeddis?

DOLORES
You have to remember. You have to.

Suddenly Teddy is under water. He is thrashing around in the water, sunlight blazing through the waves above him.

His head burst free of the water and we see that he is in a cell with three Japanese soldiers looming over him. One of the soldiers is ducking Teddy's head into a bucket of water.

When Teddy's head is ducked again, he is suddenly back in the ocean, under water. He sees rats swimming on the surface above him. Then he sees Chuck's body floating face down, his eyes open, staring down at Teddy.

INT CAVE.

Teddy wakes with a start, breathing hard. He sits up and looks all around. Almost immediately he notices a silhouette of a woman standing at the mouth of the cave.

Teddy can't be sure if he is dreaming or if the silhouette is real.

TEDDY
Dolores?

Teddy gets to his feet as the woman steps closer. As she walks into the fire light we see that it is RACHEL SOLANDO, the woman in the photograph in Cawley's office.

She is wearing a patient's uniform which is torn and dirtied. She speaks calmly.

RACHEL
Who the hell are you?

The question is a hard one for Teddy right now. Finally...

TEDDY
Teddy Daniels. I'm a US marshal.

RACHEL
You know who I am?

TEDDY
Rachel Solando. The real one.

RACHEL
So what brings a cop to Shutter Island?

TEDDY
You. Amongst other things.

Rachel smiles to herself and sits down by the fire.

RACHEL
I've never risked making a fire.

TEDDY
The smoke won't leave the cave.

She peers at him as he sits opposite her.

RACHEL
What did Doctor Cawley tell you I did?

TEDDY
Killed your children.

She shakes her head.

RACHEL
You believe him?

TEDDY
Since I got on this island I don't believe anything.

RACHEL
Here's something you can believe. I'm not a patient I'm a doctor.

A pause.

RACHEL (cont'd)
The first woman doctor ever on Shutter island. A genuine pioneer. But when I found out what they're really doing here they couldn't let me leave.

TEDDY
Radical treatments.

RACHEL
Sodium Amytal, opiates, invasive brain surgery. They're trying to re-create a man so that he doesn't *feel*. No pain, no love, no memory. A man who can kill to order. A man who can't be interrogated.

Teddy reacts to the word 'interrogated' and Rachel peers at him.

RACHEL (cont'd)
You have experience?

Teddy doesn't answer.

RACHEL (cont'd)
My God, Cawley just loves men like you.

She then leans across to Teddy but he pulls away and grabs her hand.

RACHEL (cont'd)
I'm a doctor. I just want to examine your eyes.

TEDDY
Why?

RACHEL
To see if they've done to you what they did to me.

A pause. They share a moment of trust, then Rachel gently takes Teddy's face and peers into his eyes.

RACHEL (cont'd)
Slept much since you got here?

TEDDY
Not well, if that means anything.

RACHEL
How's your head.

TEDDY
I'm prone to migraines.

RACHEL
Have you taken pills since you came here.

TEDDY
Yes.

RACHEL
And you've eaten in the cafeteria and drunk the coffee.

Teddy's silence answers the question.

RACHEL (cont'd)
It takes three or four days for neuroleptics to reach workable levels in the bloodstream. During that time you hardly notice the effects. Strange dreams, migraines maybe...

TEDDY
Hallucinations....

RACHEL
Soon they can re-create your whole life the way they want it. False memories, guilty secrets, stuff they can hold over you so you do what they want.

Teddy reaches for a cigarette.

RACHEL (cont'd)
Oh and they put it in the cigarettes too.

Teddy stops, peers at Rachel.

RACHEL (cont'd)
Sometimes the truth sounds like paranoia. But I'm not insane, *they* are. They're opening up people's brains and re-wiring them. Stuff they learnt from the Nazis.

TEDDY
That's what's happening in the lighthouse.

RACHEL
You go in, you never come out.

A pause, Teddy still uncertain.

RACHEL (cont'd)
You still think I might be crazy don't you? It's a funny thing, if people have told the world you're crazy then the more you deny it the more crazy you seem.

TEDDY
Bob denies he's insane therefore Bob is insane.

RACHEL
Something like that.

A pause before Rachel gets to her feet.

TEDDY
Where are you going?

RACHEL
They think I'm dead. When they come looking for you I don't want them finding me too.

She sets off to depart. Teddy gathers courage.

TEDDY
You...remind me of someone.

RACHEL
Are you sure it's not just your imagination?

Teddy isn't sure.

TEDDY
Hey I could use some human company. Why don't you stay for the night.

Rachel smiles.

RACHEL
You'll protect me huh? Maybe you could have before you drank all that coffee.

TEDDY
How much damage will they have done to me already?

RACHEL
You experiencing tremors in your soft tissue? Eyes, thumbs?

Teddy glances at his hand. Rachel sighs.

RACHEL (cont'd)
You're one of us now.

She turns to leave.

TEDDY
I have a friend out there. If you see him....

RACHEL
Marshal, you have no friends.

She disappears into the darkness. Teddy is left alone. He hugs his knees and stares into the flames. He glances at his hand and his thumb twitches a little. He grabs a twig and throws it angrily into the fire. He suddenly yells towards the mouth of the cave...

TEDDY
If I'm so sick maybe *you* weren't even real!

After a moment Teddy lies back on the cold sand of the cave and stares up at the darkness.

EXT CAVE, NEXT MORNING.

A blood hound is sniffing around the branches at the mouth of the cave. The dog begins to bark loudly.

INT CAVE.

Teddy is woken by the sound of barking. He reaches for a branch to use as a weapon. Then the sniffer dog trots in and lies down beside the cold fire.

As Teddy gets to his feet...he sees THE WARDEN.

He has pale skin and blue eyes behind his shades, which he removes as he enters the cave. He smiles.

WARDEN
You know you should be careful sleeping out here. Lot of rats on my island.

Teddy brandishes his branch, looking for a way of escape.

WARDEN (cont'd)
Kind of regal, don't you think? Our rats?

Teddy makes a move towards the warden. The dog growls.

WARDEN (cont'd)
Go ahead marshal. Find out if your violence can conquer mine. You're an extremely violent man. So am I. Go ahead.

Teddy hesitates.

WARDEN (cont'd)
'My very chains and I grew friends.' That's a quote from Byron. I called my dog after Byron. Come on marshal...try your violence out on me.

There is a stand off. The warden seems to be no match physically for Teddy but there is a ghostly menace about him. Teddy hears Dolores's voice suddenly from the darkness at the back of the cave.

DOLORES
You have to let me go honey.

Teddy turns sharply and the warden smiles, as if he knows what Teddy is experiencing. Teddy is suddenly consumed by anger and brandishes the branch. The warden doesn't move but just as Teddy is about to attack, a voice calls out from the mouth of the cave.

CAWLEY
No!!!

Teddy sees that Cawley has scrambled into the cave and Trey is by his side, pointing a rifle at Teddy. Teddy freezes and slowly lowers his weapon. Cawley sighs with huge relief and speaks softly and with reverence to the warden.

CAWLEY (cont'd)
Sir...if I may re-take control of my patient.

A pause. The warden stares at Teddy with contempt for a long time before putting his sunglasses back on. He turns and calls to his dog.

WARDEN
Come on boy. Let's go catch some more rats.

The warden leaves. Trey lowers his rifle.

CAWLEY
You love the outdoor life don't you marshal.

Teddy glares into his eyes. Cawley takes a cigarette and hands it to Trey. Trey takes the cigarette. He offers one to Teddy but Teddy just stares.

CAWLEY (cont'd)
Ok Marshal let's go.

Teddy looks at Trey who enforces the request with the rifle.

EXT CAVE

Trey leads Teddy out into the daylight as Cawley takes a deep breath of sea air.

CAWLEY
Beautiful morning.

TEDDY
I want you to send a search party down to the rocks.

Cawley looks puzzled.

TEDDY (cont'd)
Last night Chuck fell off the cliff.

CAWLEY
Chuck? Who is Chuck?

TEDDY
My Deputy.

CAWLEY
Is this some weird joke?

TEDDY
I just want to know if he's here.

CAWLEY
Who?

TEDDY
My partner.

CAWLEY
You don't have a partner marshal. You came here alone.

Cawley peers at Teddy then smiles at Trey.

CAWLEY (cont'd)
My God he's in worse shape than we thought.

Teddy instinctively turns to Trey. A pause. Trey stares at Teddy with burning defiance. Cawley appears to enjoy the confrontation.

CAWLEY (cont'd)
We should be getting back. You don't look well at all.

INT PERIMETER FENCE AND HOLDING AREA.

Teddy is silent as Cawley and Trey escort him through the locked doors that lead back into the institution. As they enter a courtyard an inmate does the cut-throat gesture to Teddy.

INMATE
You'll never leave.

Teddy has no reaction.

INT STAFF CANTEEN.

Teddy enters with Trey and Cawley. Various orderlies and guards are eating breakfast.

Teddy sees every mouthful and every swallow close-up. Now he knows that everyone is consuming the lie.

Cawley pours Teddy a cup of coffee. The guard Ganton walks by, carrying a tray. Teddy suddenly grabs his arm.

TEDDY
Hey...you seen Chuck?

Ganton looks at Teddy, apparently puzzled.

GANTON
Who?

Cawley steps in.

CAWLEY (TO GANTON, WEARILY)
Ganton, how many Marshalls came to the island?

GANTON
How many? Just him.

Teddy glares into Ganton's puzzled expression. He squeezes Ganton's arm hard.

TEDDY
You're a lousy liar...

Teddy sees Mcpherson eating breakfast with his buddies at a table. Teddy leaps over to him. Cawley seems happy to let him go.

TEDDY (cont'd)
Deputy Marshall Chuck Aule. You remember him.

Mcpherson turns, mouth full of food, apparently perplexed.

MCPHERSON
What's that?

TEDDY
My deputy! You remember my deputy!

Teddy looks along the line of puzzled faces, turns around to glare at Tray and Cawley. He suddenly sweeps the crockery from the breakfast table and yells.

TEDDY (CONT'D) (cont'd)
I was not alone!!

He turns and heaves a ten shelf stand of plates over, smashing the plates on the floor...

TEDDY (cont'd)
I was not alone!!

Two guards are on their feet and grab his arms. Others help to restrain him. He fights them off for a while, taking another stack of crockery with him. He is yelling over and over...

TEDDY (cont'd)
I was not alone!!

It takes half a dozen guards to finally subdue him enough to allow Cawley to administer a shot into his arm. Finally, Teddy stops struggling.

FLASHBACK/SHOWER.

We see the flashback once more but this time it is a scene of chaos. We can hardly make out what is happening but see Teddy's fists flying. The flurry of blows lasts only a few seconds. The flashback is over quickly.

INT CELL IN WARD B.

Teddy wakes from his dream screaming.

TEDDY
No!!!

He takes a while to recognize his surroundings. Morning sunlight streams through the barred window. Inside the cell we see that Teddy's head has been partially shaved. He feels the stubble on his head and reacts.

Teddy gets to his feet and peers at his reflection in the stainless steel mirror. He is wearing a patient's uniform and he sees that his eye has begun to twitch. There is soft soap on the sink. He looks at his hand and his thumb twitches too. Suddenly the lock on the door is dragged open. Cawley enters.

CAWLEY
Sorry about the cell. I wasn't sure how you'd be when you woke up.

Teddy eyes him silently. Then his mouth falls slack and his expression becomes vacant.

CAWLEY (cont'd)
So how are you?

TEDDY (SLURRING)
I don't know Sir.

CAWLEY
Sir?

TEDDY
I guess I've had a rough time of it Sir.

CAWLEY
Yes, I guess you have.

Cawley studies Teddy and assesses his apparently vacant, drugged expression. He comes close and then peers deep into Teddy's eyes. He seems to be satisfied with what he sees.

CAWLEY (cont'd)
You should understand, I've built something valuable here. But valuable things have a way of being misunderstood in their own time. Do you understand?

Teddy simply gazes at Cawley.

CAWLEY (cont'd)
I have some powerful friends but I have just as many powerful enemies. People who would wrest what I've built from my control. I can't allow that to happen without a fight.

Teddy nods sleepily. His expression is distant, his movements sluggish. We should be sure that the drugs Cawley has given him have taken effect.

CAWLEY (cont'd)
Cigarette?

Cawley offers Teddy a cigarette. Teddy takes one.

CAWLEY (cont'd) (cont'd)
I...don't have a light.

Teddy takes out his lighter and uses it. Cawley takes the lighter from him and studies it.

CAWLEY (cont'd)
You were a military intelligence officer in Japan, do you remember that?

Teddy doesn't answer.

CAWLEY (cont'd)
You were interrogated by the Japanese for six months. Do you remember that?

A long pause. Cawley's eyes burn as he searches Teddy for a glimmer of memory. There is apparently nothing. Cawley hands his lighter back. Finally...

CAWLEY (cont'd)
Tell me about your partner.

TEDDY
Partner?

CAWLEY
You were claiming that you'd come here with a partner.

Teddy looks troubled, stares at the floor. He appears to be thinking hard. He drags on his cigarette.

TEDDY
(Pause) Partner Sir? I came here alone.

Cawley smiles and puts his hand on Teddy's shoulder.

CAWLEY
It's OK soldier. You can relax now. War's over.

Cawley goes to the door of the cell and turns to peer at Teddy one last time. Satisfied, he leaves.

The moment he has gone, Teddy drops the cigarette onto the cell floor and crushes it with venom under his heel.

Teddy lies back on his bed and stares at the ceiling, eyes open.

FLASHBACK/NIGHTMARE.INT WARD C CORRIDOR.

In his nightmare, Teddy is back inside ward C. A flashlight beam sweeps grim walls.

Teddy makes his way slowly down the corridor, shining his flashlight on the name-plates and the cells. Finally he finds the cell which belongs to Andrew Laeddis.

He shines his light into the cell and sees Dolores. Her face has been badly beaten and Teddy reacts.

TEDDY
Who did this to you?

Dolores comes to the bars of the cell and Teddy reaches between them to touch her face. There are tears in both their eyes.

TEDDY (cont'd)
Tell me who did this to you.

Dolores stares into Teddy's eyes as if with great pity.

DOLORES
I forgive you baby.

Teddy stares at her with horror. She puts her bloodied fingers through the bars to touch Teddy's face.

DOLORES (cont'd)
Now let me go. Please.

INT CELL.

Teddy wakes as the cell door is opened. Trey enters with a meal on a paper plate with plastic cutlery.

TREY
Lunch time.

Teddy sits up and glares at Trey.

TREY (cont'd)
We got a little piece of chicken, some beans and some mashed potato.

TEDDY
We fought for freedom didn't we soldier?

Trey smiles at Teddy.

TREY
You hungry?

TEDDY
Why did they shave my head? Where are they taking me?

TREY
The chicken's pretty good, I had some myself.

TEDDY
They're going to cut up my brain! Aren't they! Because I know too much! You son of a bitch! United States marines are brothers until death.

Trey gives Teddy the subtlest of gestures...

TREY
Yes Sir the chicken's good but best of all is the mashed potato.

Teddy reads something in Trey's eyes.

TREY (cont'd)
Major...the mashed potato will make you feel better.

Their eyes lock for a few moments then Trey turns and casually walks towards the cell door.

TREY (cont'd)
Better go. Ferry docks in two hours. Got a lot of work to do before then.

Teddy watches Trey lock the cell door and disappear, whistling.

After a few moments Teddy begins to mash the potato with his fork.

He finds a paper clip!

He picks it up and smiles at the door which Trey just locked.

EXT DOCKYARD.

It is a bright, beautiful morning as the Boston ferry hoots its horn and heads for the Shutter Island dock. On the deck there are supplies and equipment for repairing the damage done by the hurricane.

INT WARD A.

A guard walks past Teddy's cell. He glances inside and sees Teddy's body beneath the sheets of the bed. He walks on.

We move closer to reveal that the 'body' isn't a body at all but a pillow.

The guard is suddenly knocked to the ground by Teddy, who was spread-eagled in the corner of the ceiling. Teddy knocks the guard unconscious and then begins to remove his uniform.

EXT PERIMETER FENCE, NEAR THE DOCK.

Teddy is walking towards the ferry through a small gate in the fence dressed in the guard's uniform. He flashes the guard's ID to a second guard as he passes. He peers down the rock face at the ferry which has just docked. He watches as staff begin to unload boxes of supplies.

EXT FERRY AT DOCK.

The business of unloading has begun, under the supervision of Mcpherson. As a crate of planking is winched ashore we notice a figure near to the mooring rope.

EXT FERRY, MOORING ROPE.

We see Teddy monkey crawling the length of the rope and scurrying onto the deck. He has to press himself against the side of the cabin as a deck hands walks by with a box of beers. Teddy then wriggles down an open hatch and disappears into the hold.

INT ENGINE ROOM OF THE FERRY.

Teddy makes his way through the dark, oily engine room, looking for a place to hide. As he does, he suddenly comes upon one of the engineers fast asleep on a make-shift bunk. Teddy freezes.

Teddy finds a small hatch door marked 'Heads'. He finds it is open. Just then someone hurries down the steps into the engine room. As his legs appear Teddy climbs through the small hatch door into the lavatory.

INT ENGINE ROOM LAVATORY.

The lavatory is tiny and Teddy is squeezed against the door. He hears the hoot of the ferry and hears the engines begin to throb.

He offers up a small prayer of thanks.

But even in this moment of apparent triumph he can't help notice his reflection in the lavatory mirror. He hasn't seen a true reflection for a long time. He stares at his dishevelled appearance.

INT TEDDY'S CELL, WARD A.

A guard is clearing away Teddy's paper plate and a nurse is approaching the bed with a syringe. As the nurse gets close to the bed he pulls back the sheet and sees the face of the unconscious guard.

NURSE
Shit.

EXT FERRY DECK.

From above we see the ferry churning water as it sets off from the dock. Ropes are thrown and the ferry begins to head for Boston.

Suddenly we hear the wailing of a siren from the island. After a few moments, the engines are thrown into reverse.

INT FERRY LAVATORY.

Teddy hears the siren wailing and curses. Then a voice from outside.

VOICE (OOV)
Hey Billy, wake up!

Teddy listens intently.

VOICE 2
They called lock down. Some fruit cake's escaped.

BILLY
Ah shit.

VOICE
We're going back till they find him.

Teddy curses to himself. As he reacts we hear the muffled conversation continue...

BILLY
Jesus my wife's gonna kill me.

VOICE
They're gonna search the ferry with dogs. Where's he going to hide?

We hear the second man climbing back up the stairs. Teddy looks around and sees that there is a tiny port hole window in the lavatory.

He is just assessing this as an escape route when the door to the lavatory opens. Teddy turns as the engineer reacts in shock...

BILLY
Who the f....

Teddy takes the engineer in a neck lock and delivers a blow to the back of his neck. The engineer slumps unconscious. Teddy climbs the ladders to the deck but sees guards from the institution milling around the gang plank. He climbs back down, thinks for a moment, then removes the engineers' overall, which he pulls on over the guard's uniform.

EXT FERRY DECK

Mcpherson is organizing three guards at the far end of the ferry into a search party. The wailing siren is still blowing.

Teddy is wearing the engineers' overall. He also finds a spare hard hat and pulls it down over his eyes. He then stuffs an oily rag into the inside of his shirt. He finds a box of shuttering grips on the deck which he hoists on to his shoulder to mask his face. He walks along the deck smartly, his eyes half hidden by his helmet. A dog handler is restraining his dog on a leash as Teddy hurries by towards the gang plank.

EXT FERRY DOCK.

Teddy has made it onto dry land but sees that the perimeter fence around the dock is closed and is manned by guards. There are three guards checking the ID of a construction worker who is passing through the door. Teddy stops and thinks. There seems to be no way out.

EXT CLIFF ABOVE THE FERRY DOCK.

Cawley is walking quickly with two guards at his side. Two dog handlers are approaching from the other direction leading German Shepherds. As they approach Cawley produces the shirt that Teddy was wearing when he arrived on the island. He hands it to the handlers. The handlers begin to rub the shirt in the noses of the two dogs.

At that moment THE WARDEN walks into the melee and Cawley stops what he's doing. The warden walks by Cawley without even looking at him, filled with contempt. He calls out to all the guards around him.

WARDEN
He is adept with a knife and hand to hand combat.
(MORE)

WARDEN (cont'd)
Do not get close to him. You get the chance you shoot him down like a two-legged dog.

Cawley watches him pass with disgust.

Down below, in the distance, we see movement in the docks.

EXT FERRY DOCK.

Teddy is using two parked cars as cover as he approaches the perimeter fence. He crouches down by the fence and touches it with a screw driver from his pocket. Sparks fly. He thinks and then sees that at his own eye level there is the cap of the gasoline tank of the car next to the fence. Teddy unscrews the cap then begins to feed the oily rag down into the tank. He then takes his Zippo lighter from his pocket.

EXT CLIFF ABOVE THE FERRY DOCK.

Cawley is flanked by two guards as he searches the horizon with a pair of binoculars. He has his back to the ferry dock down below. Suddenly there is an explosion. He freezes...turns slowly

EXT FERRY DOCK.

The car blows up and tears a small hole in the electric fence. As the smoke clears we see Teddy emerging from the cover of another car. He scurries through the hole in the fence.

EXT CLIFF ABOVE THE FERRY DOCK.

Cawley is now training his binoculars on the scene of the explosion. After a moment he removes his binoculars and stares without expression.

CAWLEY (FLATLY)
My damn car.

EXT SCRUBLAND.

The buildings of the institution and the perimeter fence are visible as Teddy runs across the scrubland. He ducks for cover then uses a narrow arroyo to scramble past some jagged rocks. We should feel that at last Teddy is in his natural environment. He hears dogs barking and pauses before doubling his speed. The sirens from the institution continue to wail.

EXT SCRUBLAND BOULDER.

Teddy has hidden himself at the foot of a boulder as rain pours. McPherson and a group of guards walk by, thrashing the vegetation as they go. They are wearing orange waterproofs and they move in a line, just as they did when they were searching for Rachel.

EXT SCRUBLAND NIGHT

Teddy is warming his hands against the cold in a shallow dip in the ground. Teddy hears the barking of dogs and gets to his feet.

EXT CLIFF FACE

Teddy has reached the edge of the cliff. The sea is bathed in moonlight and the lights of Boston twinkle in the distance. He hears the dogs approaching fast and sees flashlight beams sweeping the scrubland. He looks down at the almost sheer cliff and knows he has no choice. He begins to scramble down the cliff.

EXT ROCKY SHORELINE

From below we see Teddy half scrambling, half falling down the cliff face and down onto the rocks. He lands heavily and registers pain in his ankle and his arm. He manages to catch his breath just as the light of a flashlight sweeps the rocks in front of him from above. Teddy hits a crack in the rocks and freezes.

Above his head he can hear dogs barking and voices and all around the beams of flashlights sweep the rocks where the sea is in flood. Teddy dare not move but within a moment a large rat is in his face, sniffing. Another checks out the back of his neck and another is on his shoulders. Still the dogs bark and still the flashlights scan the rocks around him.

Teddy grits his teeth as the rats climb all over him. Then a wave crashes over the rocks and the rats flee. Teddy sees Dolores' silhouette once again, standing on the rocks. Teddy stares at it....whispers...

TEDDY
Where do I go?

Another wave crashes over him and Dolores has disappeared. The flashlights and the search party move on.

EXT ROCKY OUTCROP ALMOST BENEATH THE LIGHTHOUSE.

Teddy is shivering, cursing the rats, clambering over the rocks. There is an iron spiral staircase which wraps itself around the exterior of the lighthouse. It appears to be unguarded.

EXT LIGHTHOUSE, SECOND LEVEL

The staircase reaches an iron platform where there is a door. Teddy approaches the door and tries to shove it open. It's locked firmly shut. He kicks it but the door will not be budged. He looks up towards the beacon.

EXT LIGHTHOUSE FOURTH LEVEL.

Teddy reaches another door. Again his attempts to break it down are futile. He is now high over the ocean, the moon gleaming. He decides to continue to climb.

EXT BEACON.

At the top of the lighthouse the glass beacon is an enormous orb. Teddy prepares himself then kicks the glass. It resists and Teddy kicks again. Finally the glass cascades inside.

INT BEACON.

Teddy is just an uncertain silhouette against the moonlight. He finds the exit door and for an agonizing moment finds himself unable to break it down. At last, the door gives and he tumbles into total darkness.

INT. LIGHTHOUSE.

It takes Teddy a while to get his eyes accustomed to the semi darkness. He gropes his way towards some iron stairs and steps down into the uncertain light. As he makes his way he uses his Zippo to shed light. He walks slowly down the iron stairs...like a sinner stepping down into Dante's inferno.

INT LIGHTHOUSE FOURTH LEVEL.

Teddy reaches a landing where there is closed door. He opens it and uses his lighter to reveal a jumble of hydro-therapy equipment and electrodes.

INT LIGHTHOUSE STAIRCASE.

Teddy runs down the stairs, careless of his fate. He lands finally on the ground floor. He looks all around.

Behind him a door is ajar and pale light emanates from it. Teddy walks towards the door.

INT LIGHTHOUSE OPERATING THEATER.

The room is large and circular, filling the base of the lighthouse. There are two operating tables and operating equipment. Among the gruesome pieces of equipment there are rubber hoses used for force feeding, saws and vises, trepanning drills and electrodes used for electric shock therapy.

Teddy turns on a light which flickers before lighting.

In the new light he sees that The Vise is lying on one of the operating tables, his head bandaged. He is held in place by thick leather restraints.

Teddy approaches, cautiously. He looks all around and feels he is alone apart from The Vise.

Suddenly a light is switched on in a concealed window twenty feet above Teddy's head. The new light reveals that this is a viewing room above the operating theater. In the elevated room we can just make out Doctor Cawley, who peers down at Teddy for a few moments then disappears. Teddy turns around and finds a scalpel which he grabs and conceals.

Cawley enters from the far door.

He stops and smiles at Teddy.

CAWLEY
Welcome to the lighthouse. The holy grail. The great truth you have been seeking.

Teddy squeezes the scalpel in his hand, ready to use it. Cawley goes to 'The Vise' and begins to examine him with professional concern...

CAWLEY (cont'd)
After he attacked you, I'm afraid we had no choice. State law stipulates...

Cawley very carefully removes The Vise's bandage to reveal the fresh wound where he has been lobotomized.

CAWLEY (cont'd)
...that anyone who attacks staff or fellow patients violently must be lobotomized.

Cawley takes a deep breath and sits down beside the Vise, taking his hand and stroking it.

CAWLEY (cont'd)
I had high hopes for him. He had such an artistic gift.

Cawley begins to unbuckle the restraints which bind The Vise.

CAWLEY (cont'd)
He will never paint another painting or create anything ever again. He will...however....

Cawley unbuckles the last restraint.

CAWLEY (cont'd)
...be free.

Cawley turns at last to Teddy.

CAWLEY (cont'd)
You see...the lobotomy operation removes the soul. Can you believe that? We actually excise the human soul. It was his soul which made him paint. But it was also his soul which made him a monster.

Cawley steps closer to Teddy and Teddy immediately produces his scalpel. Cawley stops and smiles.

CAWLEY (cont'd)
You know how to use that thing I bet. Soldiers use knives to end life. Doctors use them to save life.

TEDDY
Or destroy it.

CAWLEY
I asked you how much violence can one man take before he breaks. I already knew the answer.

TEDDY
You know all the answers.

CAWLEY
I know what happened to your wife. What *really* happened.

TEDDY (FURIOUS, DISGUSTED)
You don't even *talk* about her. I don't want her name in your mouth. No matter how much you cut, you won't cut her out of me because she is in my heart. My fucking heart.

Teddy is almost broken...

TEDDY (cont'd)
...Not my head.

A pause. A voice. IT IS CHUCK.

CHUCK
You took a vacation in Coconut Grove....

Teddy reacts with utter astonishment. Chuck has entered from a rear door. He is wearing the white coat of a doctor.

CHUCK (cont'd)
A beach resort in Florida. Do you remember?

Teddy is staring at Chuck with venom.

TEDDY
I trusted you.

CHUCK
You must trust me again. I am Doctor Sheehan.

Teddy is reeling and almost loses his grip on the scalpel. Instead he brandishes it.

CAWLEY
Doctor Sheehan has been working on your case for two years. He is the best friend you have in the world. He is asking you to remember.

TEDDY
Go to hell.

CHUCK/SHEEHAN
You spent time on the beach that day. Dolores swam but you didn't. Remember....

FLASHBACK FLORIDA BEACH.

Teddy is lying on the beach in full uniform. Dolores is swimming. A huge waves crashes over her and she screams. Then she yells out...

DOLORES
Why don't you come and join me!

We stay with Teddy's face as we hear Chuck/Sheehan's voice in voice over.

CHUCK/SHEEHAN
...You didn't care for swimming in the ocean. Not since the beach at Taipai. Too many horrific memories. So you sat on the beach and let her swim.

INT OPERATING THEATER.

Teddy is reacting to the memory of Dolores and to Chuck's knowledge.

CHUCK
You had rented a beach house. When Dolores was through swimming you went back and danced a little...

FLASHBACK.

Teddy and Dolores dance to Sinatra. The flashback lasts two seconds.

INT OPERATING THEATER.

Chuck steps closer to Teddy.

CHUCK/SHEEHAN
After that you took a shower.

FLASHBACK/SHOWER

Teddy is taking a shower. The flashback lasts two seconds.

INT OPERATING THEATER.

Teddy reacts to the flashing memory.

CHUCK/SHEEHAN
Dolores joined you in the shower...

TEDDY (SOFTLY)
No...

FLASHBACK/ SHOWER.

Dolores enters the shower room and smiles seductively. She begins to undress.

DOLORES
Room for two?

As Dolores steps into the shower, we hear Chuck/Sheehan in voice over.

CHUCK/SHEEHAN
You'd spent six months in a Japanese prisoner of war camp in the hands of some of the most sophisticated interrogators in the world. They had done untold damage. The vacation was meant to be an attempt to start the healing process...

INT OPERATING THEATER.

Teddy is stepping back as Cawley and Chuck/Sheehan approach.

CAWLEY
Unfortunately that kind of profound emotional trauma can't be healed so easily.

Suddenly Teddy swipes the blade at Cawley's face and Cawley is sent sprawling. Teddy is about to go for Chuck/Sheehan but something about his stare makes Teddy retreat.

CHUCK/SHEEHAN
She wanted to make love, remember?

FLASHBACK/SHOWER

Teddy has his back to Dolores who goes to stroke him gently but thinks better of it. Finally...

DOLORES
It's just the war's still inside your head is all...

She reaches out to touch him.

INT OPERATING THEATER.

Teddy is remembering every detail.

CHUCK/SHEEHAN
I know what happened that day because you and I have been through it a thousand times in group therapy. And every time we get close to this moment.....

A pause.

CAWLEY
Whack. Down comes the shutter.

TEDDY
You're lying.

CAWLEY
Three weeks ago you attacked Doctor Sheehan.

Chuck/Sheehan strokes the livid scar on his face.

CHUCK/SHEEHAN
That's how I got this.

CAWLEY
Rules state that you had to be lobotomized. Instead Doctor Sheehan and I made a plea with the warden that we be allowed to try something radical.

CHUCK/SHEEHAN
Ever since you arrived at this institution you have been suffering the delusion that you are a US marshal, come to take revenge on the man who murdered your wife.

CAWLEY
So we decided to let you act out your fantasy to the ninth degree. Inevitably it would lead here.

CAWLEY (cont'd)
To the truth. And the truth is...It was *you* who murdered your wife.

CHUCK/SHEEHAN
You are Andrew Laeddis. Patient sixty seven.

FLASHBACK/NIGHTMARE/PRISON CELL.

Teddy is having water forced up his nose with a water pipe by two japanese soldiers. He is beaten, broken, bloody, younger. The flashback is over in a second.

INT OPERATING THEATER.

Teddy rubs his head, not sure what reality is anymore.

TEDDY
You drugged me. You are making a new history....

CAWLEY
The symptoms you are experiencing are the effects of withdrawal.

CHUCK/SHEEHAN
We took you off medication for the period of this experiment.

FLASHBACK/NIGHTMARE/PRISON CELL.

Teddy is being beaten by the two Japanese prison guards. Water is pouring over Teddy's head like a shower. He is muttering.

TEDDY
My name is Andrew Laeddis. My rank is Major. My serial number is two, five....

He sinks into unconsciousness....

INT OPERATING THEATER.

Teddy is backed into a corner, still brandishing the scalpel.

CAWLEY
One of the symptoms of withdrawal from lithium is that surpressed memories return. So Andrew...

TEDDY
My name isn't Andrew! My name is Teddy Daniels...

CAWLEY
Please Andrew! Unless you remember who you really are the warden will insist we operate.

Cawley turns and gestures at The Vise.

CAWLEY (cont'd)
You will be just like him.

Chuck/Sheehan steps dangerously close to Teddy and stares into his eyes. Chuck/Sheehan's stare is hypnotic...

FLASHBACK.SHOWER.

Teddy is in the shower with Dolores, turning to her, his eyes filled with venom. We hear Chuck/Sheehan in voice over...

CHUCK/SHEEHAN (OOV)
It was what you were trained to do. Sudden, lethal violence... The Japanese had subjected you to water torture. We think showers and bodies of water are triggers.

Water pours over Teddy's head as he glares at Dolores and she looks at him with trepidation. She steps back in fear.

INT OPERATING THEATER.

Chuck is close to Teddy. He speaks softly...

CHUCK/SHEEHAN
Now. Remember.

We see horror on Teddy's face. He drops the scalpel with a clatter. Cawley glances at Chuck/Sheehan and steps closer. He puts his face close to Teddy's and appears to be filled with compassion.

CAWLEY
You remember?

Teddy's numb silence suggests he does remember something terrible. Cawley's face is alive with emotion, and Chuck/Sheehan is holding his breath. Finally...

TEDDY
She said....

CHUCK/SHEEHAN
What did she say?

TEDDY
In one of my dreams she said she forgives me.

Chuck/Sheehan breaths again.

CAWLEY
She does forgive you Andrew. Everyone forgives you. You are a casualty of war.

A pause.

CAWLEY (cont'd)
The reason I have done all this for you is because...it was *me* who trained you. Me who sent you behind enemy lines. I was your superior officer. When I heard you had murdered your wife I had you brought here.

Teddy peers at Cawley and there appears to be a tear forming in the doctor's eyes.

CAWLEY (cont'd)
If anyone is to blame for your wife's death it is me.

Teddy falls back against the wall and slowly sinks into a sitting position. Cawley and Chuck/Sheehan step forward to stand over him.

CHUCK/SHEEHAN
Tell me your name.

Teddy looks up at the two doctors, his face wet with tears.

TEDDY
My name is Andrew Laeddis. I murdered my wife.

Teddy closes his eyes tight. Chuck/Sheehan and Cawley help him to his feet.

CHUCK/SHEEHAN
Now you can let her go.

They begin to walk towards the open door of the lighthouse, where the sun is beginning to rise.

FLASHBACK/BEACH HOUSE

We reprise the dancing scene from earlier when Teddy and Dolores danced to the music of Sinatra. We repeat the dialogue...

DOLORES
You ever been happier than this?

TEDDY
My Daddy said don't talk about the weather when the sun's shining.

DOLORES
You mean don't tempt fate.

TEDDY
Something like that.

DOLORES
Ok honey. (she whispers) But I'm happy, happy, happy.

Teddy smiles.

TEDDY (WHISPERING)
Me too.

INT SHUTTER ISLAND CELL.

Teddy wakes suddenly. A guard is preparing medication outside the cell. As he unlocks the door to Teddy's cell we see a caption; *'Six months later'*.

GUARD
Wake up Andrew. It's a beautiful day.

INT SHUTTER ISLAND CORRIDOR, BRIGHT DAYLIGHT.

Teddy is slopping a mop onto the floor and cleaning. He is singing 'I've got my love to keep me warm' softly to himself.

He mops his way into the telephone room. He uses his bucket to wedge the door open, singing and humming as if he doesn't have a care in the world. A guard walks by....

GUARD 1
When you've finished in there Andrew you come down for the trash in the kitchen.

TEDDY
Yes Sir.

Teddy mops his way past the lines of telephones which were down during the hurricane. He glances at the ham radio. He then smartly drags the bucket away from the door with his foot.

The door closes and he is alone in the radio room.

As Teddy gets closer to the ham radio, his mood changes. His humming becomes more broken. He looks around and quickly produces some wires from his pocket.

He then sits down at the radio and twists the wires into place. He then picks up the microphone and begins to tune into a frequency.

He works quickly and efficiently until he achieves a signal. He looks all around and begins to talk urgently into the microphone.

TEDDY (cont'd)
Mayday, mayday. This is US marshal Teddy Daniels. I am being held prisoner on Shutter island....

We begin to pan up from Teddy towards the barred window of the telephone room.

TEDDY (cont'd)
I am being used as part of a CIA experiment. Two years ago the CIA murdered my wife...

We follow the wire of the ham radio through the window and up the exterior wall...

TEDDY (cont'd)
...then they lured me here to find her killer. They are using drugs to experiment on combat veterans to explore interrogation techniques.

We have reached the antennae of the radio and beyond that we see the lights of Boston on the horizon.

TEDDY (cont'd)
You must send someone to help me. I am alone here. Please send someone to get me off this island....

THE END